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THE

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AND THE ALLIED ARTS AND CRAFTS.

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GARDENER'S HOUSE.

Chateau de Champs. Restored by André Destailleur.

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The
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THE RESTORATION OF A FRENCH CHATEAU.

IT will be as well, I think, before entering upon a detailed account of the restoration of the Chateau de Champs, which was entrusted to my care not very long ago, to give my colleagues of the New World a few particulars of the history of this fine old country mansion. The Chateau de Champs, which is situated in the Commune of Noisiel, in the Department of Seine-et-Marne, not a great distance from the capital, is interesting not only from an architectural but from a historical point of view.

It was built in the reign of Louis XV. by Chauvelin for the Duc de la Vallière. After having been one of the favorite abodes of Madame de Pompadour, "especially at the time of her disgrace," as historians tell us, it changed hands several times. Its last owner before the outbreak of the Revolution—a lady—was masacred at the main entrance to the chateau in 1793. From the revolutionary period dates, as in the case of so many French country mansions, the great changes which the Chateau de Champs has undergone since it left the hands of Chauvelin. In 1815, when occupied by the Allies, the park *à la Française* disappeared entirely. Then, little by little, as it passed into fresh hands, the chateau, its entrance, and outhouses were so modified that very soon hardly anything was left of the original. The magnificent park was transformed *à l'Anglaise* with streams, an island, etc.; the chateau was decapitated and covered with a terrace *à l'Italienne*, whilst the interior was changed in a hundred ways, the woodwork, for instance, being either mutilated or scattered broadcast.

It was in this terrible state that Comte Louis Cahen d'Anvers, fascinated by the idea of restoring this decapitated mansion to its former beauty, purchased the Chateau de Champs and placed it in my hands. He gave me entire liberty of action in my difficult work

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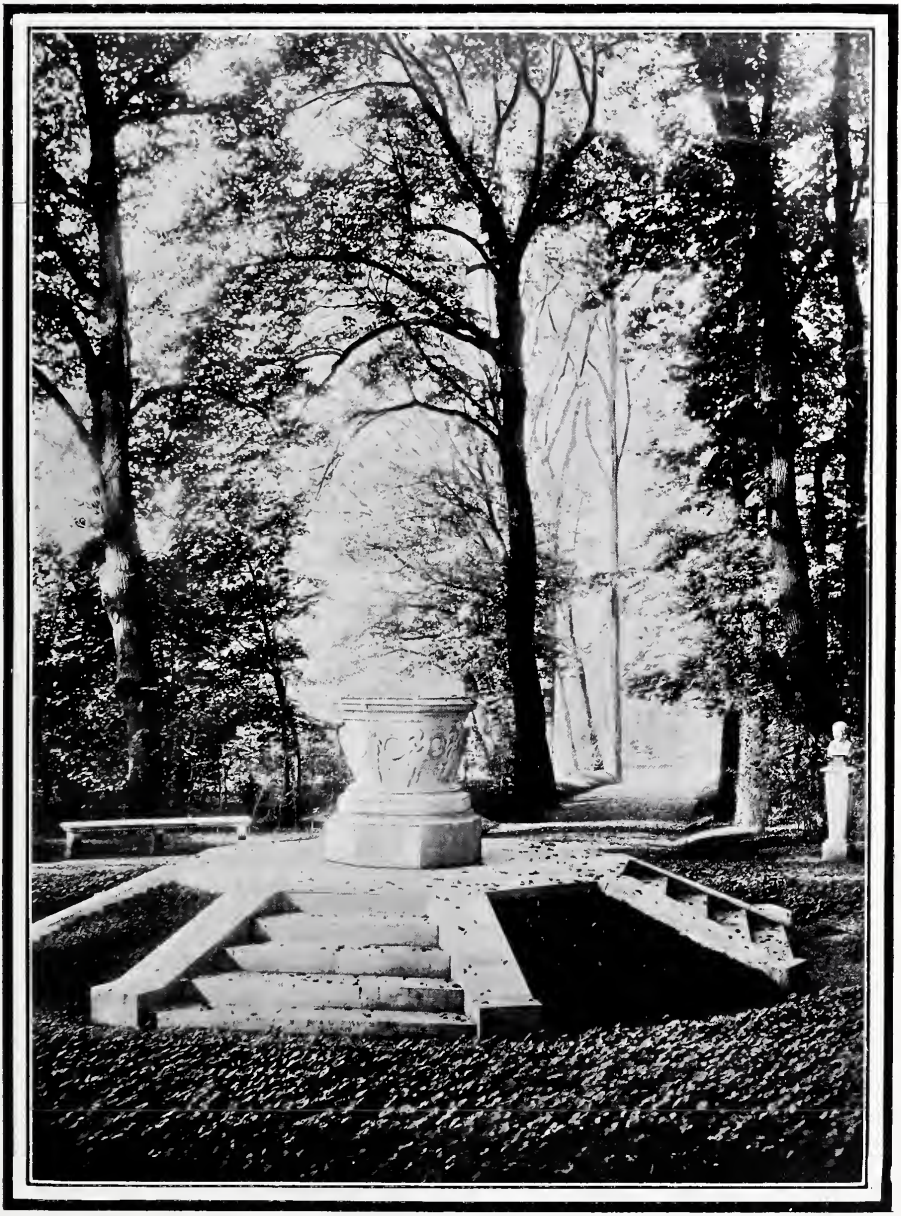
of restoration, and most loyally supported me against the opinions of others in regard to so-called innovations, especially from the point of view of colors; for the great feature of my work is that not one room in the chateau is decorated in white, not one has a trace of gilding about it. All the rooms are decorated in various colors—blue, green, lilac, etc., all in the same scale and, commencing with a central room, in the same order. I will not insist on the extreme difficulty there was, at first, in imposing these ideas on the architectural world, but I cannot help expressing my



MAIN ENTRANCE.

Chateau de Champs. Restored by André Destailleur.

gratitude for the formal support and exquisite taste of Comte Louis Cahen, thanks to whom I was able to attain so satisfactory a result that I applied the principles which had guided me in restoring his house when building and decorating the Parisian mansion of Baron Roger. This residence at 53 Rue François Ier is in the Louis XV. style as far as the architecture is concerned, but I have broken away from traditions as regards interior decoration. As in the case of the Chateau de Champs, not one of the rooms is white. Under Louis XV. white and gold were used in preference to colors because of defective lighting. But now that we have electricity there



ROUND POINT IN THE PARK.

Chateau de Champs. Restored by André Destailleur.

is no longer any reason for depriving ourselves of the pleasure which can be obtained by ornamenting our interiors with many pretty colors.

But—to return to the Chateau de Champs—let me say that its present owner did not decide to purchase until I had found plans and sketches of the original house and grounds, and it was with these documents that, step by step, I was able to restore them to their former splendors. The photographs which accompany this article sufficiently explain my work when it was completed. Pre-



PARTERRE IN THE FRENCH STYLE.

Chateau de Champs. Restored by André Destailleur.

vious to restoration the chateau had no roof, and it was crowned with a stone balustrade. To the right and left of the *cour d'honneur* the walls were also non-existant, as well as the railings and walls at the entrance. In short, the chateau, the four walls of which alone remained, stood in the midst of a park in the English style, a striking contrast to its present appearance as you will be able to judge by the photograph. Unfortunately the picture can give you but a faint idea of the tremendous proportions of these grounds, which you will be surprised to hear are larger than those at Versailles. Here are some figures which will help you to realize their extent,



HALL AND GRAND STAIRWAY.

Chateau de Champs. Restored by André Destailleur.

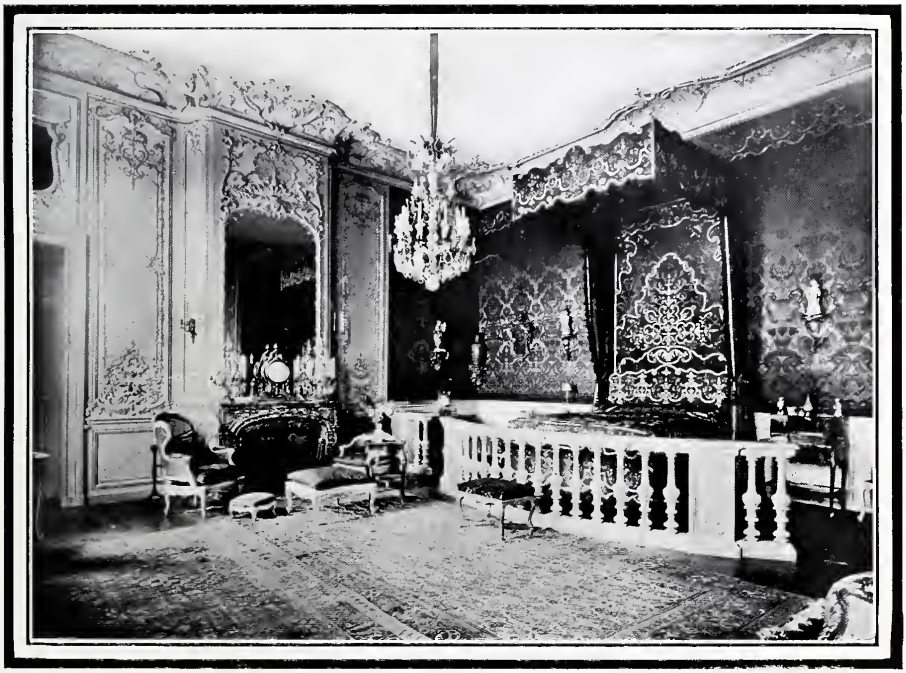


ON THE FIRST LANDING OF THE GRAND STAIRWAY.
Chateau de Champs. Restored by André Destailleur.

The first basin is thirty-five metres in diameter, the bust of the woman in the central group of sculpture, which, by the by, is the work of M. Moreau-Vauthier, being three metres in height; the second basin is fifty metres in diameter; and everything else is in proportion.

The park contains many fine statues and fountains, a trellis-work arbour, a dairy with Louis XV. *salon* communicating with model stables, and, farther away, gardeners' houses.

The façade of the chateau is of the Regency period, sparing in sculpture, but extremely beautiful in its proportions. The vesti-



BEDROOM OF MADAME DE POMPADOUR.
Chateau de Champs. Restored by André Destailleur.

bule, which is constructed entirely of stone, like the *escalier d'honneur*, leads to what was called "le grand Salon," from which access is obtained to the dining-room and drawing-rooms. This central room, which is a kind of hall seventeen metres in length with French windows opening on to the terrace and gardens, is decorated in blue and green; and on the ceiling is a painted balustrade with alternate groups of children and vases. The dining-room is to the left; the billiard room, the library, and the Salon des Huet, or *salon de compagnie*, to the right. This last named drawing-room, which is a veritable marvel of art, contains a number of



LARGE DRAWING-ROOM.

Chateau de Champs. Restored by André Destailleur.



MUSIC ROOM.

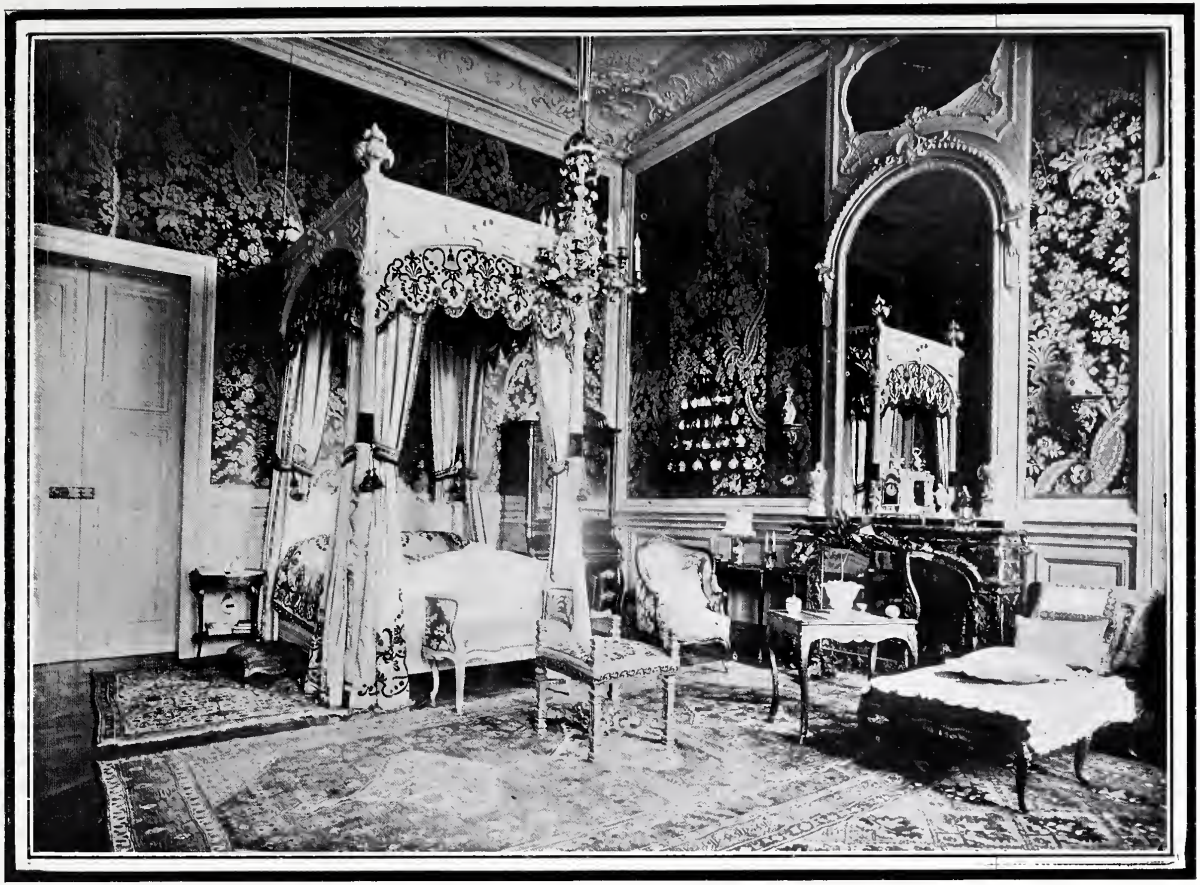
Restored by André Destailleur.

Chateau de Champs.



SALON DES HUETS.

Chateau de Champs. Restored by André Destailleur.



PRINCIPAL BEDROOM.

Chateau de Champs. Restored by André Destailleur.

genuine panels by this painter, and the discovery of grey-green decorations on the mouldings enabled me to restore the room identically as it was in former times.

On the first floor of the house are situated the music room, the "blue room," the "green room," the chapel, and, finally Madame de Pompadour's bedroom. All these, including the dressing rooms and even the toilet rooms have been decorated with genuine paintings of the Louis XV. period.

The chateau is connected with the outhouses and the stables by means of an underground passage, with a narrow gauge railway so as to assure prompt attendance on the part of the servants.

In short, I do not hesitate to say that the Chauteau de Champs is the most complete and modern country residence in existence, whether one regards it from the point of view of utility or from that of art. It is provided with every modern comfort such as lifts and electric light; and all the kitchens and outhouses have been lined with faïence. As to the furnishing of the chateau, the same care has been shown. In the smallest as in the largest room you will find genuine old furniture, carpets, curtains, and hangings. I was given a free hand in the choice of all these, and it is thanks to this freedom of action, combined with the owner's unerring artistic taste, that I have been able to attain so excellent a result. The exterior and the interior of this French mansion are in harmony the one with the other, and that, I take it, should be the object of every architect whether he is building a new house or merely restoring an old one. "The modern house," in the words of a recent article on this subject, "should form a unique work, all the parts of which indicate the general conception; it should, in a word, be a picture lacking but the signature of its architect."

André Destailleur.

PRIVATE RESIDENCES FOR BANKING FIRMS.

THE banking houses of New York have very rarely enpoyed exclusive accommodations. Whereas their prototypes in London and Paris have as a rule had their offices in buildings which were devoted to their business and to nothing else, New York banks, both private and incorporated, have rarely been able to afford such a luxury. Land in the financial district has cost so much money, and the economic advantages of erecting tall buildings is so very great, that these institutions generally occupy only the ground floor of a sky-scraper, the rest of which is rented to institutions and banking houses which do not own buildings of their own. The only exceptions to this rule were the savings banks, which, because they were situated in less central parts of the city, could afford to live in private residences, but this practice has not been followed even by the local banks and trust companies. A good many years ago The Farmers' Loan & Trust Company had the exclusive occupation of a house of its own on lower William Street, but it has since found it more profitable to throw its special building into the rubbish heap, and erect as its neighbors have done, what was at that time a tolerably tall building.

Within the last two years, however, the tendency toward the erection of "sky-scrapers" has been checked by the very conditions which these tall buildings have helped to create. Twenty-story structures could without inconvenience be built along the whole frontage of a street that was one hundred and fifty feet or more wide, but buildings twenty stories high on the narrow streets of New York's financial district, that were only adapted to four or five-story buildings at the most, have proved to be a class of improvement, which for the sake of economy must be economically used. Even then, if a whole block could be covered at one operation, the space could be so distributed into courts that the tenants of the rooms would at least on bright days be able to substitute the sun for electric lights, but as these buildings cover only a small slice of the blocks on which they are situated, the twenty-story buildings erected are exposed to the danger of having essential portions of their light and air cut off by the erection of other twenty-story buildings on land immediately adjoining. The consequence is that recently the owners of some of the very tall buildings have been forced into purchasing adjoining property, in order to prevent the rent roll of their buildings from being very much depleted by the complete and permanent submersion in darkness of many of their floors. Among the office buildings which have been so protected may be mentioned those of the Washington

Life Insurance Company, the Atlantic Mutual Insurance Company, the American Surety Company, and the Park Row Building, while the Commercial Cable Company has found the rents of its buildings on Broad Street very seriously diminished because this precaution was neglected. The Mutual Life Insurance Company has, however, gone further in this direction than any other institution, and has literally bought blocks of property apparently for the pur-



LIBERTY NATIONAL BANK BUILDING.
No. 137 Broadway, New York City. Cyrus L. W. Eidlitz, Architect.

pose of preventing the erection of inconveniently tall buildings in the immediate neighborhood of its Nassau Street structure. It is just this fact that many small pieces of land in the financial district are for all practical purposes restricted to improvement with comparatively low buildings, which has for the first time encouraged the erection of what we have called private residences for banks and bankers.



THE SPEYER BUILDING.
Nos. 24 and 26 Pine Street, New York City. De Lemos & Cordes, Architects.

It is true that in the instance with which we are at present concerned, the bank building of Speyer & Co., at Nos. 24 and 26 Pine Street, the restriction is voluntary rather than forced. Late in 1901 Speyer & Co. bought the property from the New York Realty Corporation. They might just as well have erected a building twelve stories high or more upon the plot, for the property was advantageously situated, but the purchasers preferred to build a building only three stories high, for their own exclusive use, and the fact of this decision was immediately turned to the advantage of the property immediately adjoining on the east, which was shortly sold to Kean, Van Cortlandt & Co., for the purpose of its improvement with a sky-scraper. In another case also, which occurred about the same time, the Park National Bank, which had bought a fine plot running through from Fulton to Ann Streets, and connecting with the rear of its present home on Broadway, preferred to put up a building which was no larger than the bank needed for its own use. On the other hand, in at least two other cases, banks which coveted private offices, have leased as sites for such office buildings plots which had been reserved by the owners of sky-scrapers for what are in effect exterior courts. The Liberty National Bank, for instance, has built a little three-story building, which looks like a toy house beside its towering neighbors, in the deep chasm between the Washington Life Building on one side, and the North American Trust Building on the other. And Farson, Leach & Co. propose to put up a banking house for their own use on property obtained for that purpose from the Mutual Life Insurance Company.

All these cases are interesting as examples of the way in which some banking firms and banks have reached the conclusion that they make a better appearance, and get the use also of more convenient offices, by inhabiting a house of their own. But the case of the new habitation of Speyer & Co. is peculiarly interesting, partly because this firm was the first to appreciate the desirability of this kind of building and partly because of the unusual advantages of the site on which the building is built. This site, while it would be small for a sky-scraper, is abundantly large, even spacious for a building only three stories high. It commands exceptionally good light, because it is diagonally opposite from the low Sub-Treasury building, and because the land immediately adjoining on one side only is at present covered by a tall building. Should the land on the other side also be "improved" with a sky-scraper, the light of the Speyer building will suffer of course some deduction, but will still be far better than that of the great majority of the lower stories of the office buildings in the financial district, for it will be protected in the front by the Sub-Treasury and in the



ENTRANCE HALL OF THE SPEYER BUILDING.
Nos. 24 and 26 Pine Street, New York City. De Lemos & Cordes, Architects.

rear by property practically restricted to low buildings by the Mutual Life Insurance Company. Moreover, the building has been planned so as to obtain the full benefit of its location. It is ingeniously arranged to get the advantage of light without very much sacrifice of space, and the consequence is that even on dark days the building is so well lighted that it is seldom necessary to call in the services of the electric lamps. Considering that most of the light used in the financial district is artificial, this is both a rare distinction and an unusual achievement.

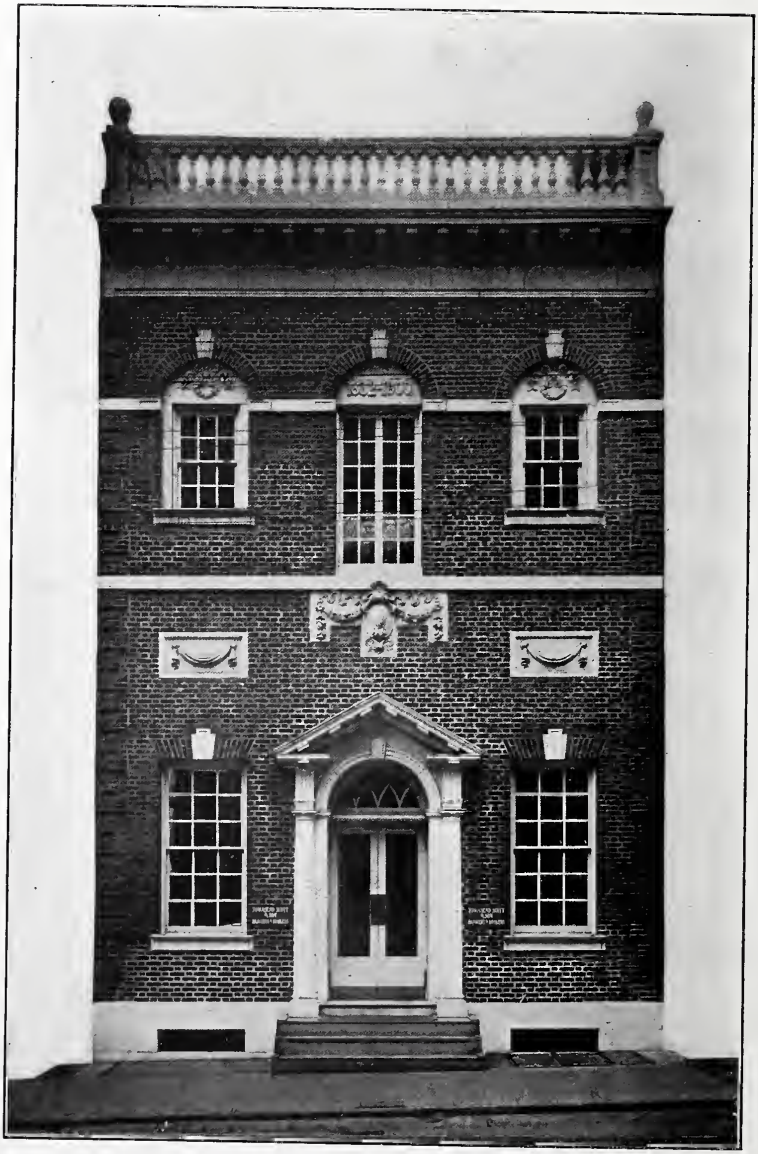
What bank buildings ought to look like—the architectural type to which they belong, it is difficult to say. As a general proposition, almost every one would agree that a business building should be simple, plain and practical, all ornamental and decorative features being strictly subordinated to its utilitarian purposes, but while this rule is generally, although very brutally, applied to factories, warehouses and the like, the office buildings of financial institutions have never been designed from this point of view. It has seemed necessary to make something of a show, to express in the building the fact that banks and other moneyed institutions are suffering as it were, from the possession of too much cash, and are somewhat self-conscious about it. This is not the case with the private banks in the smaller cities of this country and England, which are domestic rather than public institutions, and which express this domestic standing by offices which conform to the architectural types of private as distinct from public buildings. We reproduce herewith a private bank office of Baltimore, which although it looks rather like a gentleman's residence, nevertheless, does not offend one's sense of propriety. But in London or New York even private banks take on the impersonal character of institutions, and a modest and unobtrusive brick office, such as that illustrated herewith, would look affected and inappropriate. A style of building seems to be demanded which is more showy and solid, as if the bank which found its home in the building could not take its standing for granted, but was obliged to proclaim to the world its opulence and stability.

Very particularly is this the case in New York. Big handsome ornate buildings have been considered extremely necessary for rich financial institutions. A few hundred thousand dollars extra spent in rich materials, in high ceilings, in carving and decorations, have been considered as a desirable advertisement, and certain banks and insurance companies have indulged in the luxury of it even when in their particular cases, it was by no means appropriate. The smaller bank buildings which have been recently erected in the financial district have been almost necessarily designed in accordance with the same rule. Although small they



PRIVATE OFFICES ON GROUND FLOOR.

Speyer Building, Nos 24 and 26 Pine Street, New York City. De Lemos & Cordes, Architects.



PRIVATE BANK BUILDING IN BALTIMORE, MD.

could not afford to be insignificant. They too must be handsome, showy, and institutional in their character, and so it is with the façade of the building of Speyer & Co. on Pine Street. It is a handsome palatial kind of building, yet not without a certain reticence and dignity in its splendor. Its modest height is emphasized by three heavy horizontal courses of stone, so that its salient lines run at right angles compared to those of its towering neighbor on the east, and this effect would have been all the stronger in case a less conspicuously vertical treatement had been adopted for the windows of the second story. The pediments supported by columns, which outline those windows, seem to be rather an excrescence on the design, which on the whole is very well managed. The distinction which the building enjoys by being only three stories high is emphasized in the design, and it is emphasized without the excess of detail, which characterizes some other low buildings in the financial district. The Speyer Building that is, holds its own amid its exalted neighbors, by a certain legitimacy of bearing without becoming either aggressively sumptuous or superfluously ornate.

That the building contains the offices of a private rather than an incorporated bank is very well indicated by its internal arrangements. In a large public institution, in the Liberty National Bank, for instance, the space most convenient to the entrance is naturally occupied by the counters and cages, in which the paying and receiving tellers and other similar clerks attend to the bank's customers, but in the present case these clerks are sent off to the second floor and the ground floor, on the same level with the entrance, is devoted to the private offices of the members of the firm and their immediate personal staff. It is no wonder that they selected this particular location, both because of its convenience and because, unlike most ground floors down town, it is very well lighted. The visitor enters into a handsome rectangular hallway. The space in the floor above this hallway has been left open, so that the skylight serves the ground floor as well as the one above. On the two sides are the offices of the members of the firm, while in the rear the general manager and his secretaries are comfortably housed. How spacious are the rooms on the ground floor, and how well lighted, and how simply yet appropriately treated may be judged from the illustration on page 19. The walls are pannelled in oak for about two-thirds of their height and the wooden partitions, which separate the different compartments are run up to just precisely the same height, thus providing for the free circulation both of light and air. The furniture is plain and business like, but in very good taste. The mantelpiece is somewhat out of scale, both because of its size and the richness of the



MANTELPIECE IN PRIVATE OFFICE ON THE GROUND FLOOR.
Speyer Building, Nos 24 and 26 Pine Street, New York City. De Lemos & Cordes, Architects.



THE SECOND FLOOR OF SPEYER BUILDING.

Nos. 24 and 26 Pine Street, New York City. De Lemos & Cordes, Architects.



THE BOARD ROOM OF THE SPEYER BUILDING.
Nos. 24 and 26 Pine Street, New York City. De Lemos & Cordes, Architects.

marble that has been used. It would have been better to have made it more in keeping with the unpretending character of the woodwork, but in itself it is a very handsome piece of marble. Altogether these rooms create the right kind of impression. They are quiet, comfortable, spacious, and eminently practical.

The second floor is given over entirely to the clerks, who transact the routine business of the firm. It is thrown into one large room, brilliantly lighted from the front, the rear and from above. The amount of floor space which can be devoted to business is diminished by the large opening which lets light down into the floor below, but it is evident that there is enough left to give the employees of the firm all the room they need. Yet one does not get the sense that space is wasted, any more than the ground floor warranted the opinion that money was wasted on luxury. In some of the insurance company buildings, and in some of the incorporated banks an occasional visitor receives a mixed impression, both of overcrowding and of mere lavish extravagance in the decorations, and in the height of the ceilings, but in the building of Speyer & Co. as is appropriate to a private bank, the scale of the treatment is more moderate. It cannot be said that the interior becomes domestic any more than did the exterior, but it has the comparative and appropriate domesticity of, let us say, a business men's club.

When the visitor ascends to the third floor this atmosphere of comparative and impersonal domesticity becomes even more conspicuous. This floor includes the part of the building which the ordinary visitor has no occasion to see. There are several private rooms devoted to employees of the firm and typewriters. There is in addition a board-room, a dining-room and a kitchen. The board-room, which is illustrated herewith, is paneled in oak, and makes a simple, well-proportioned interior, along the lines which have become tolerably familiar in the offices of well-to-do New York business men. The dining-room is small, but is interesting as one of the few examples of private dining-rooms in the financial district. It is intended, of course, only for the members of the firm and their guests, and it is the kind of convenience which is easy to obtain in a private bank building, but which is much more difficult to arrange for in a large office building, unless there should happen to be a good restaurant on the premises.

After this brief description of the building it is easy to sum up in a few words what this particular firm has gained by departing from the usual custom and erecting an office building for its own exclusive use. It has gained, in the first place, the dignity of a private habitation, and this dignity doubtless, not only has its effect upon the correspondents of the firm, but because of its rarity it is



THE DINING-ROOM OF THE SPEYER BUILDING.
Nos. 24 and 26 Pine Street, New York City. De Lemos & Cordes, Architects.

also an excellent advertisement. It has gained in the second place offices which cannot be beaten in lower New York for completeness, convenience and pleasantness. Finally it has obtained these advantages at an expense which is not to be called excessive. The land was purchased for $472,500, and the building plans called for an expenditure of $200,000, which makes a capital cost of some $675,000. If expenses and taxes are added to the interest on this money, it can be figured that their offices cost them $50,000 a year. For this sum Speyer & Co. could doubtless have rented more actual floor area in a sky-scraper, but this area would not have included the convenience of offices on the ground floor, of a compact plant grouped around one centre, and of a complete banking equipment in the way of vaults and the like. A private habitation on Pine Street can never, of course, be figured out as an advantage absolutely cheap, and the firm that had to economize could not afford it, but it is most admirably adapted to a banking house that can afford to pay a good deal of money for a good thing.

A. C. David.



METOPE, FROM THE PARTHENON, IN THE BRITISH MUSEUM.

ON THE RELATION OF SCULPTURE TO ARCHITECTURE.

Part II.*

THE contrasts between the lights and darks of sculpture are determined by its relief. Relief is the third dimension in sculpture. Every solid has three dimensions, length, breadth and thickness. Thickness in sculpture is the projection of a work from its background, which is precisely what we mean by relief. The third dimension is perpendicular to the eye, and is not seen in its full



STATUE CALLED THE ILLISSOS, FROM THE PARTHENON.

value. We may vary it at pleasure and still represent our figures. If the thickness of a figure is one foot, it may be represented with a relief of three inches by simply reducing all thickness dimensions to one-fourth their natural size. The relief may be reduced to one-twelfth or any other quantity and still represent the subject. The only difference between high and low relief which the eye can appreciate is the difference in contrast between light and shade. In high relief the contrasts are strong, in low relief they are delicate. We draw our figures just the same, but we do not use so much black. Lovely effects may be accomplished in this way. Shadows may be made deep and broad or reduced to a suspicion, a breadth, a nuance which is felt in the general impression, but not seen at all. If an

*For Part I. see June Number of the Architectural Record.

extremely bold effect of light and shade is required figures are used free, in the round, or simply touching a background, as in the pediments of the Parthenon. A lighter effect is produced by attaching the forms more firmly, as in the metopes of the Parthenon, or the great frieze of the altar at Pergamon. Contrasts are reduced still more by decreasing thickness a little, as in the rondels by Michel Angelo. A greater reduction in relief produces the effect of the Parthenon frieze, the frieze of the Choragic monument of Lysicrates or the victories from the balustrade of the Nike Apteros.

The full glory of relief as a means of varying light and shade effect is found in the sculpture of the Renaissance in Italy. Lamberti, Ghiberti, Agostino di Duccio, Donatello, Mino da Fiesole,



HEAD OF A HORSE FROM THE EASTERN PEDIMENT OF THE PARTHENON.

Antonio Rosselino, Desiderio da Settignano, have done all that is possible with the delicacies of relief. Their figures are drawn perfectly, but with shadows as delicate as a breath.

Whatever is accomplished by relief in the manipulation of light and shade should harmonize with the values already established in the architectural forms. The broad lighting of a classic or Renaissance façade calls for classic simplicity and breadth in its decoration. The interrupted and various surfaces of a Gothic front de-



PLUNGING HORSES, FROM THE ALTAR AT PERGAMON.

mand abruptness and contrast in the sculpture. The relative importance of the architectural and sculpturesque effects may be varied at will. The sculpture may be made prominent and the architecture held back, as in the Greek temples, or the architecture may take the lead, as in Sansovino's library in Venice and other Renaissance examples. The sculptor and the architect working together have many harmonies at their disposal.

All this delicate adjustment of light and shade, this Notan of architecture is the product of no rule or formula, but of sensibility, just as the fine lights and darks of an etching or engraving are the



FRAGMENT FROM THE TEMPLE OF DIANA AT EPHESOS.
Now in the British Museum.

product of sensibility. There can be no rule for the manufacture of fine etchings. There can be no formula to govern the Notan of architecture.

In all study of light and shade we must remember that the light of the open air is always changing. The western façade of a Gothic cathedral in the night or early morning is a monotone, a dark gray, in which effects of relief are but faintly suggested. After sunrise the gray becomes lighter, details become more apparent, but do not vary much in light and shade until the sun turns the noon. Then all the higher projections, like the tops of hills and

mountains become lighter and cast deep shadows behind them. During the afternoon light enters more and more into the shadows, contrasts become more and more delicate and various, until at sunset the front becomes again a monotone, but now luminous and brilliant, and full of the last warm light of the sun. At no two consecutive moments of a day and on no two consecutive days is the effect the same. Rain, snow, mist and fog, any change in natural conditions, gives the entire architectural orchestration a different key.

The color value of figure sculpture is most interesting. In all



FRAGMENT FROM THE BALUSTRADE OF THE TEMPLE OF NIKE APTEROS AT ATHENS.

carving, at the points which receive the light directly, the color of the material is developed, at the points which receive the light indirectly color is withheld. In a piece of white marble there is, apparently, no latent color. But marble will not remain white. It usually contains a trace of iron which oxydizes in time, and gives the stone a soft russet tone. Moreover, the atmosphere is constantly bringing its accretion of dust, which is rich in color. Pentelic marble as it stands in the monuments of Athens is as warm as if tinted with burnt sienna. In the Elgin room of the British Mu-

seum the statues of the Parthenon are rich and warm and penetrable as the portraits of Titian. As the gray light of the Museum falls on these figures the revelation of color in their masses of light and shade is no small part of the most magnificent sculptural impression which is anywhere to be received. The great statues by Michel Angelo in the Medici sacristy in Florence have the same quality. No artistic possibility was foreign to the intelligence of this universal artist. He seems to have looked far into the future and to have known what light and time and dust and sleepless nature would do with the great stones which left his hand white and



FRAGMENT FROM THE PARTHENON FRIEZE.
Now in the Museum at Athens.

colorless. There is no statue of his in which picturesque possibilities are not carefully considered and provided for.

The Greeks attacked the question of color in sculpture with their usual directness. They painted their figures boldly and in pure color. Their sense of harmony was so true that they could use pure color safely. They know, moreover, how much more luminous color in its purity is than when mixed, and how much more power it has at a distance. The late Professor Rood has shown that the mixing of pigments depresses their luminosity. Under direct sunlight vermillion at a distance shines like a ruby. Ultramarine under the

same conditions looks like lapis lazuli. At first the scheme of color applied to Greek sculpture appears to have been simple and pure. It is probable that in the older work a single color was used for the background and one or two colors only for the carved portions. The background of the frieze of the Siphnian treasury at Delphi was blue and probably the same color was used on the Parthenon frieze. A combination which suggests pleasantly the Della Robbia ware of Italy. In the fourth century the Greek sculptors appear to have given full rein to their feeling for color. The Sidon sarcophagus in the Museum at Constantinople is painted in many colors and



RELIEFS FROM THE DOOR OF THE BAPTISTERY IN FLORENCE.
Sculptor, Andrea da Pisa.

with absolute freedom and delicacy. It resembles closely a modern water color drawing. Every one knows the delightful color of the Greek figurines. The effect of fine color on fine modelling is extremely interesting. The modelling increases luminosity at the high points and depresses it in the shadows, thus carrying grays through the pure tones. The colors become more brilliant at the points of light. The beauty of this combination has always been recognized in the artistic periods. It is only recently that the art of coloring sculpture, especially architectural sculpture, has been abandoned. During the Middle Ages and the Renaissance it was frequently practiced.

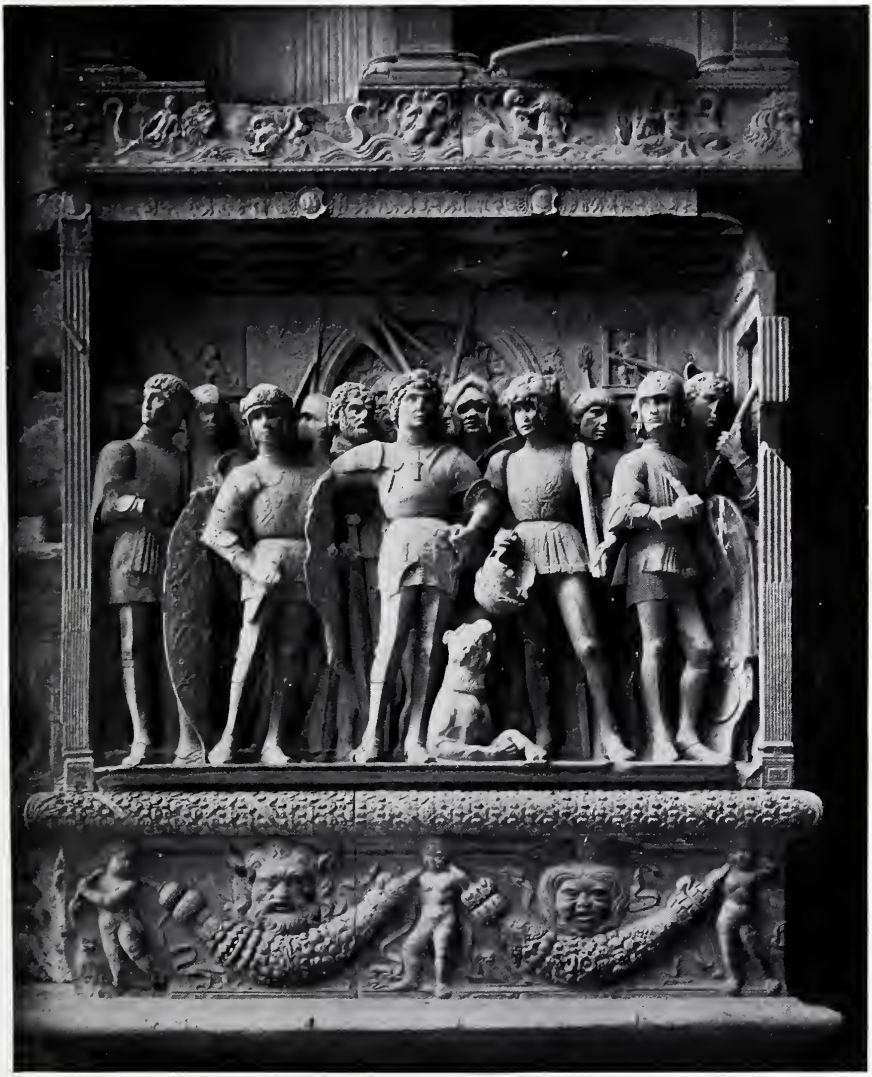
In coloring architectural sculpture, as in modelling and carving, we must bear in mind that the color effects of architecture are usually large and simple. Even if a wall is much broken it is built of one kind of stone, or at most of two or three. To bring great variety of color into contrast with these simple harmonies may be discordant. In architectural sculpture harmonies of two or three colors may be sufficient, or if more complicated schemes are used the actual colors should be simple and boldly applied. The best examples of the proper use of color in architectural sculpture is the Della Robbia ware in Italy, which in its development resembles in-



BAS RELIEFS FROM THE FONTE GAIA IN SIENA.
Sculptor, Jacopo della Quercia.

terestingly what we suppose to be true of Greek sculpture. Luca della Robbia used only two or three colors. Andrea was more lavish. The later members of the family, like Giovanni in his frieze of the Spedale del Ceppo at Pistoia, used color with great freedom, but with that simplicity in detail which architectonic harmony demands.

In the use of color in both sculpture and architecture there is always danger that the simplicity and dignity of the work may be affected. The visual unit in nature is a color, not a form. We combine colors into forms by a later process of reasoning. If a statue or a building is in one color there can be no question about



BAS RELIEF FROM THE TRIUMPHAL ARCH OF ALFONSO OF ARAGON IN NAPLES.



BAS RELIEF FROM THE HOTEL DES DRAPIERS.
Now in the Musée Carnavolet in Paris.

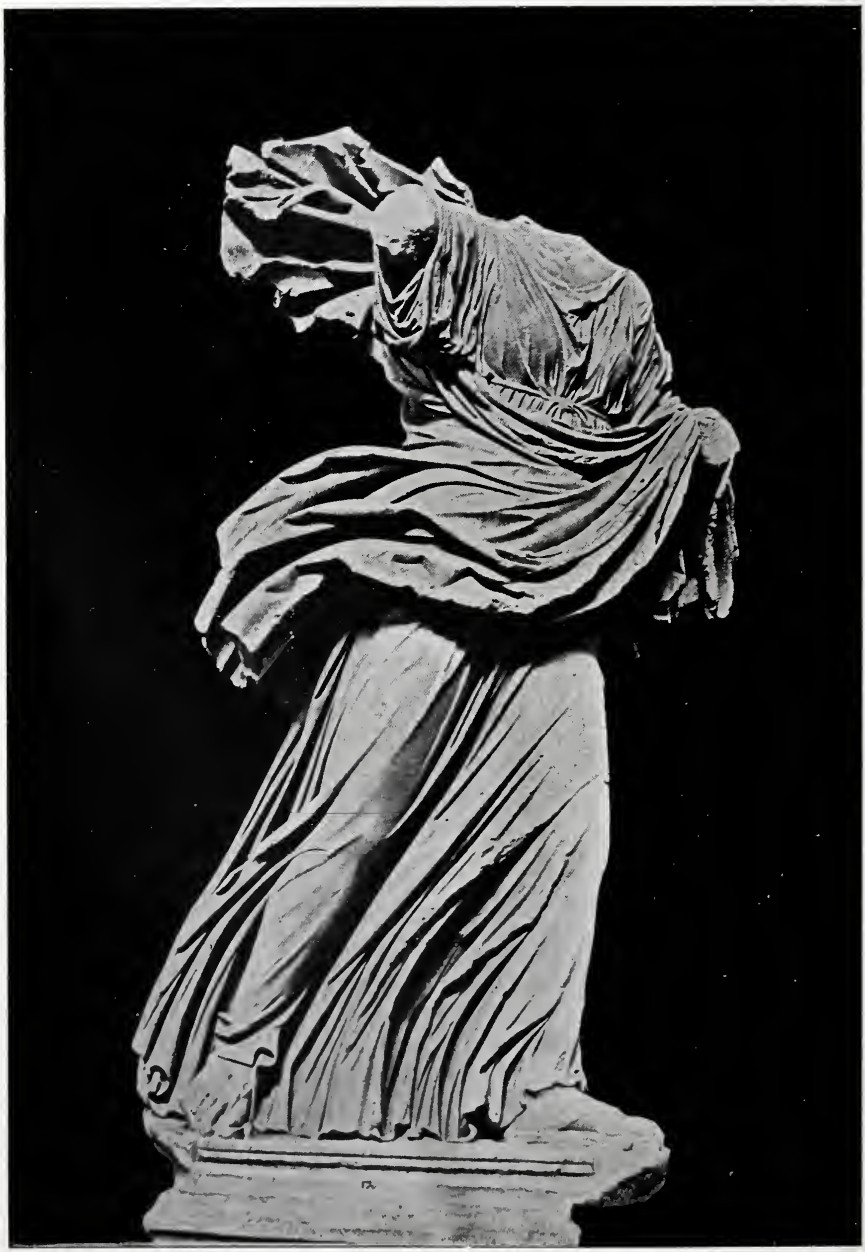
its unity of effect. It appears to the eye as one object. If it is colored variously it is always possible that under certain conditions it may appear rather as a contiguity of units than as a unit in itself. Instead of seeing a single figure you see the figure as made up of different parts. One always feels in regard to Greek sculpture, that the great breadth and simplicity of its masses must have lost something in the parti-colored visual effect created. The Greeks, themselves, however, had no such fear, and unquestionably were able so to harmonize their colors that the simplicity and dignity of their work was not affected at all.

The color value of sculpture is an extremely important part of its effect when used on buildings. Human figures are capable of much more brilliant modelling than simple conventional and plant forms, and therefore manipulate the natural color of the material in a more interesting way. When actual color is added the effect may be extremely charming.

The most important modern example of the use of color in architecture and architectural sculpture is the Opera in Paris. Garnier was greatly impressed by the large rôle which color played in Greek art. The drawing which he made in 1852 of the temple at Aegina, and which was published in 1884 by the French government, was the starting point of his reputation. When the Opera was built he tried to adapt Greek principle to modern conditions. The color of the Paris Opera is not especially successful, but a very large part of the festive buoyancy of that building would be lost without it.

The value of modelling in the development of the color of material is best shown in bronze. The natural color of bronze is extremely fine, shading all the way from light brown to nearly black. The action of the weather makes it finer still. The carbonic acid in the air, combining with the copper alloy, forms two carbonates, one an emerald green and the other ultramarine. These, with other accidental alterations of the surface, make the various patinas. The beauty of a patina depends much upon the way in which the light strikes it, and that, of course, depends upon the way in which it is modelled. If bronze is modelled in a quiet hard fashion, its color cannot have so much effect as when it is handled broadly with strongly contrasting masses of light and shade. A striking, brilliant technique is of extreme importance. The grotesque bronzes of Japan are amusing in design, certainly, but their true value is in their color. In the studio or museum with other bric-a-brac their contrasting masses count as heavy strokes and splashes of color.

A fine bronze is especially valuable in a park where the dark green and browns of the metal blend splendidly with the softer russets and greens of the foliage. Nothing could be finer in this way than the groups of horses by Macmonnies at the southern en-



NIOBE, FROM THE VATICAN MUSEUM.

trance to Prospect Park, in Brooklyn. If one would experience a most unique and powerful artistic sensation he should happen upon them on a winter day just at sunset. The rugged silhouettes of these splendid groups against the sky or their broken masses blending with the naked trunks and branches of the trees of the park are a fine revelation of the picturesque possibilities of sculpture. The great group by Rodin of the "Bourgeois de Calais" is grandly modelled for bronze effect.

In designing bronze work for architectural decoration attention must be paid to its value as color. The best building stones are light in color, and when bronze is contrasted with them it counts as a spot precisely in the same way as the dark masses in an etching or pen and ink drawing. The bronze spot or *tache* may be made



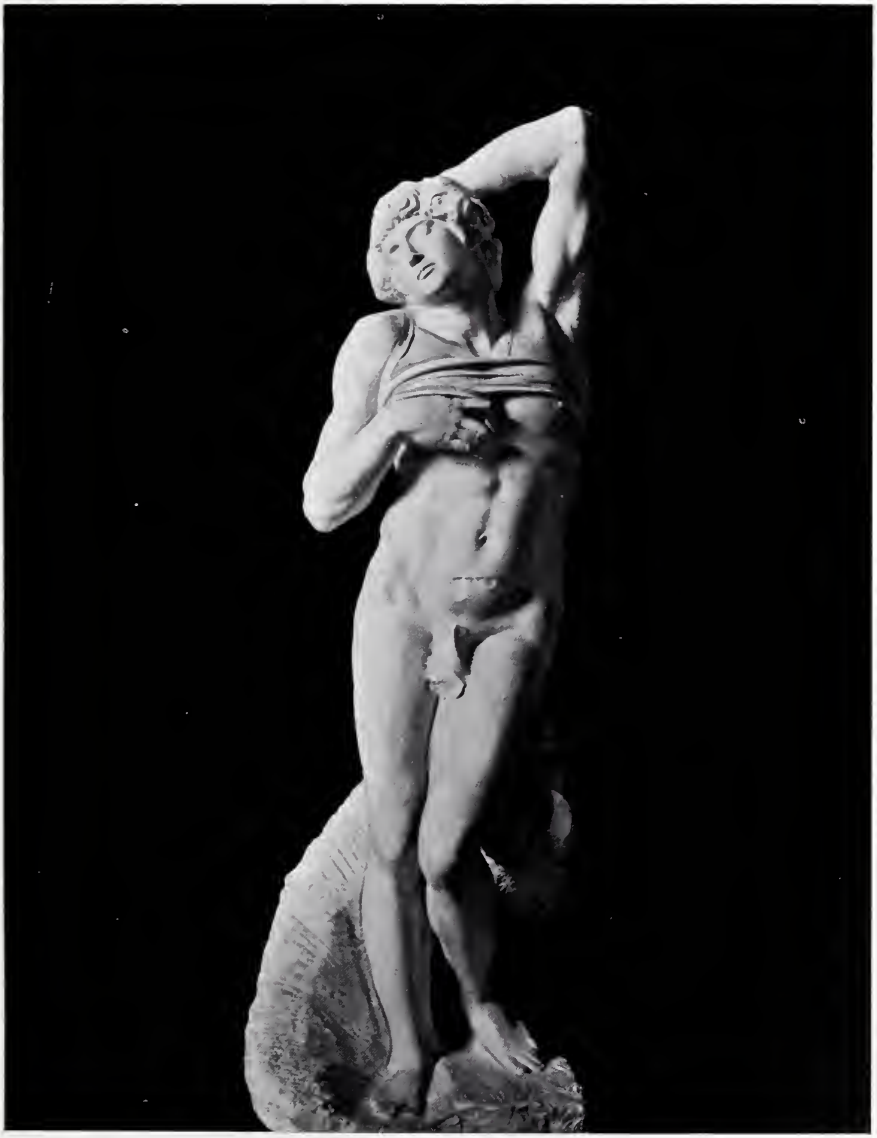
THE BOURGEOIS OF CALAIS, BY RODIN.

extremely interesting on a fine stone. Any one who has seen the Gambetta monument in Paris will recall how brilliantly the dark masses of bronze are made to count in that composition.

Interesting as color and light and shade are, fascinating and splendid as are, or may be, the effects which the changing light of the sun creates, they are, after all, but accidental to the great work of art. Beneath the appearance there is the reality begotten by the thought of the artist on the inert materials of nature. The supporting and supported masses of architecture, disposed to meet certain necessities, may create forms and proportions which elevate and charm our minds under any light and in any color. This disposition of quantities is design. When sculpture is brought into contact with architecture it should be so designed that its lines, its masses, its proportions will harmonize with architectonic lines,



THE PRISONER, BY MICHEL ANGELO.
In the Museum of the Louvre.



THE PRISONER, BY MICHEL ANGELO.
In the Museum of the Louvre.

masses and proportions quite independent of the accidents of light. Unity of design should pervade the entire work.

Of course the establishment of harmonious relations in the fundamental design is a matter of extreme importance. Sculpture and architecture are in their nature permanent. Whatever is done is essentially unchangeable. We cannot meddle with an arch after the mortar is set; we can add nothing to a statue, and probably, take nothing away after the stone is cut. It would seem that a matter of such importance should be regulated seriously. Moreover, the human intelligence has been designing buildings and statues for five thousand years, perhaps ten, or more. Has it rested on any principle? Has it discovered any laws? Has it formulated any science? Apparently not. The artist satisfies the conditions of the moment, or of his personalty. A race or a people satisfies the conditions and emotions of its period. It is possible, of course, for a personality or a race to formulate its procedure, but this formulation is a part of its art and not precedent to it. After a splendid combination has been effected, we may speculate more or less successfully on the manner of its creation. But if we search the mind for *a priori* formulation, for an absolute judgment of Art, we will not find it. Artistic adjustments are numerous and delicate and become rather matters of feeling than of knowledge. The sympathetic sculptor is filled with the harmonies of the architecture and his chisel works in unison as a matter of course. In the great periods of architectural sculpture the architect and the sculptor were the same person. The sculpture is a part of the design as much as the architectural features.



FIGURE BY RODIN.

From time to time we meet the question of scale. In successful combinations of sculpture and architecture things seem to be of the right size relatively. We would not have the satyrs of the Lysicrates monument any larger or the giants of the Pergamon altar any smaller. The metopes of the Parthenon might have been modelled better, but their masses are right as compared with those of the triglyphs and columns of the Doric order. Who would add to or take away from Jean Goujon's reliefs in the old Louvre court? The false notes are apparent also. Michel Angelo's Medici statues are too large for their architecture. If the transition is not too absurd, so are the statues of the Appellate Court in New York, and



STATUE OF DAVID, BY MICHEL ANGELO.
In the Academia di Belle Arti in Florence.

too many of them. We may say that small things should be near us and big things far away. The man who designed the great portal of Amiens Cathedral knew better. He put his big figures squarely before us on the piers and his little figures up aloft in the archivolts. Why? No one knows positively. Perhaps civilization has created artistic harmonies for its pleasure and we respond to them to the extent that civilization is in us.



FIGURE BY RODIN.

But if deeper questions find no answer it may still be interesting to note some of the ways in which the appreciation of architectonic harmony has manifested itself in sculpture. In fine decorative sculpture the technical manipulation of the material may be distinctly architectural. One who is familiar with Greek statues will recall how their drapery is magnificently suggestive of actual drapery but in its construction and manipulation is not like drapery at all. The folds are cut like the mouldings of Greek architecture. The splendid thirteenth century statues of Chartres cathedral have draperies whose lines agree perfectly with the architectonic masses of the building. These figures are superb in their subordination to the architecture. They are carved as if the human resemblance were an afterthought, as if the splendor of the gigantic temple ruled imperatively the thought and imagination of the sculptor.

In the pediments of the Parthenon again, the figures have precisely the mass and arrangement which the large simplicity of the Doric façades requires. The Parthenon front is a matter of broad and simple fields, large lights and large shadows. It has no features which distract the attention from the sculpture. The artist could make his work as fine as he pleased without loss of effect. Where the architecture itself is much broken and presents many contrasts, fine sculpture is thrown away. The Elgin Marbles would be ill at ease on Sansovino's Library or Amiens Cathedral. The simple fields of the Arc de l'Etoile in Paris act in the same way as the broad surfaces of the Parthenon. Rude's "Depart" is in the same category as the Athenian pediment. Thus also Garnier placed his best sculpture, the "Danse," by Carpeaux," against the simple walls of the piers of the Opera.

In these cases the architecture is extremely differential toward the



THE DEPARTURE IN 1792.

On the Arc de l'Etoile in Paris. Sculptor, Rude.

sculpture. It may assert itself more vigorously. The Caryatides of the Erechtheum and the Louvre are sufficiently obedient to the architecture. All the splendid people of Goujon are of a distinctly architectural race.

In classic architecture, and to a certain degree in the Renaissance, each detail is so thoughtfully studied as to acquire a definite value of its own. A Greek column has its own inherent beauty, so has a cornice or modillion. As in his vases so in his architectural details a Greek was satisfied with a few types, but he carried each



STATUE BY JEAN BOLOGNE.

of those types to the last degree of perfection in contour and proportion. The contour and proportion of each type of building is studied and perfected in the same way. The Greek orders are so good that we all accept them, either through chastened intelligence or pure indolence, as the case may be. In his sculptured decoration the antique artist worked in the same manner. Each figure in a frieze or bas relief is drawn and modelled like a statue. It is perfect also in its expression of action and passion. At the same time the sculptor never forgets that he is working on a building, and that the result of his work is an architectural ensemble. He is simple and architectonic, but his architectonic simplicity never interferes

with the expression of the highest qualities of which his work is capable. A Greek bas relief is excellent decoration, but it is better sculpture.

In mediæval work the procedure is reversed. The twelve apostles over the door of the cathedral of Le Mans, for instance, could hardly be worse as sculpture, but as decoration they are most successful. The Romanesque and early Gothic sculptor cared little about the perfection of his individual figures if they did their full duty in his scheme of architectural decoration. In the latter Gothic, when the influence of the Classic ideals began to be felt, the sculptor studied to realize greater perfection of proportion.

It were interesting to continue in the enumeration of instances in which the artists have been more or less successful in bringing sculpture and architecture into agreement. Doubtless the true method is historical, to take each period, each style, and each important monument and show how in particular cases the harmony of the arts has been secured. The record of Art should be written in parallel columns. But so far as the discovery of fundamental principles is concerned we would even then only beat the air. All artists and critics beat the air; some with large wings and some with small. Perhaps if Art had too solid foundation it would not be Art. The unexpected and unusual is much of its charm.

We build for use. We wish also to enjoy our building. Doubtless the enjoyment of a thing is one of its greatest uses. What we build enters nature and we do not wish it to mar her beauties. By its form, its color and its decoration we endeavor more or less successfully to bring it into agreement and harmony with its surroundings. We desire also that its various elements should agree among themselves.

Edward R. Smith.

Reference Librarian, Avery Architectural Library, Columbia University.



HAMILTON FISH PARK.

New York City. Carrère & Hastings, Architects.



LUXEMBURG PALACE GARDENS IN PARIS.

CITY GARDENS.

THUS speaketh the enthusiast for the naturalistic style of landscape architectural design: Small city parks should offer "a variety of design, abundance of shade, an effect of wide green lawns with seemingly unstudied yet artistic arrangement of trees, shrubs and grass, which produce pleasantly naturalistic impressions and illusions." Surely this is esoteric in spirit—embarrassingly illusive to the uninspired. To introduce into a small flat area symmetrically bounded on all four sides by solid rows of buildings, broad streets and sidewalks, the mazy meanderings of virgin hillsides and valleys; to pepper naturalistically the lawns with trees and shrubs, to curve sinuously walks around nothing; in short, to create an artistic congeries by carefully placing in an unstudied way the trees and shrubs, the playground, the fountains and pavilion, the statues and monuments, which are the usual constituents of a city park, may impress the initiated as pleasingly naturalistic and highly artistic, but to the ordinary intelligence it appears as positively frivolous. Is not the resulting impression more worthy of the prestidigitateur than conducive to a pleasingly naturalistic scene? Do we not feel that art has been robbed of its true heritage and sacrificed to a caricature of nature?

Fitness to environment is the widest generalization of art—the one requirement to which all artistic work conforms. It is the tuning fork which regulates the pitch—the paramount issue to which personal predilection must bow. Thus there is an harmony

between the Colonial villa and the meadow lands of New England, while the castle is a rational outgrowth of the rugged mountain side. Again, there would seem to be a lack of architectural congruity between the city avenue and the Queen Ann cottage. Accepting this principle of fitness in its widest sense as axiomatic, it would seem to indicate that to "lay out" a city square *au natural*, is an artistic lapse.

To put the question of fitness in design more abstractly—straight or curved lines in and by themselves are void of intrinsic beauty; so



CORLEARS HOOK PARK.

New York City.

reversely, the beauty of a system of lines is dependent upon their fitness and relation to a given situation. Hence, if the determining factors of a system of lines are absent, it is void of beauty.

The question arises then as to what are the determining factors of the naturalistic system of design? The system had its origin in a newly acquired appreciation of natural landscape scenery. The owners of great landed estates in England—where the style originated—being affected by the romantic trend of that time, opened their estates to a freer circulation by introducing drives and walks which led to the inspection of the finest reaches of landscape

scenery afforded by their estates. In such circumstances arose the obvious principles of irregularly curving pleasure drives and walks, and concomitantly, of beautifying scenery by supplementing original growth. To brutally thrust a straight line across hill and valley, regardless of contours, would be too obviously absurd —even to the infatuated formalist. The beauty of relation between the accommodating curves of drives in contiguity with the curving and irregular contours of wide stretches of diversified landscape is strictly artistic. Such is the origin and such the rational application of the principles of the naturalistic system of alinement. It is purely a question of adaptation to pre-determined conditions of a peculiar nature. It is only when this system is artificially applied to alien conditions that it becomes unseemly. And it is submitted that the conditions generally afforded by city park spaces are in every sense foreign to the spirit of the naturalistic system.



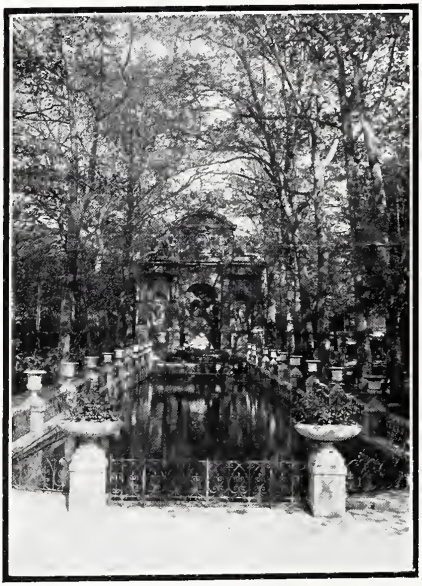
SMALL CITY PARK.

Every individual system has certain minor concomitants, which



GARDEN OF THE PALAIS ROYAL IN PARIS.

are logical outgrowths of the spirit of the system. There is a tendency to overvalue, and hence to exaggerate the importance of these minor characteristics. Thus there are characteristics peculiar to the spirit of naturalism which protrude themselves to an extent which is unreconcilable when the system is applied to civic uses, namely, the undervaluation of design as an ultimate desideratum, and the overvaluation of the artistic importance of trees and lawns, and of the utilitarian importance of circulation.



Fountain in the Luxemburg Gardens in Paris.

The problem of circulation in respect to the designing of city parks has two extremes, each extreme demanding a solution peculiar to its own requirements. It is seldom necessary to fuse the two, or difficult to decide which extreme should determine the character of the design. The two positions may be defined and treated respectively as a City Garden or City Square. The latter may be defined as a space where pedestrian circulation is of paramount consideration, the use of which is entirely devoted to the reception and dispersion of large and incessant crowds of people. The former may be defined as a space where recreation and lounging are the chief requirements to be met. Obviously their respective requirements are diverse. The treatment of the Square should be purely architectural in character. It is, in fact, an evolution from the sidewalk. Any embellishment that it may receive should be monumental in character, such as stone terraces and steps, monuments and statues arranged in harmony with the environing buildings, and disposed in such fashion as will not conflict with its primary usefulness. Possibly, if its area allows, a rectangular alinement of shade trees could be introduced, with just a sufficient amount of turf at their base to provide for the necessary physiological needs of the trees, and incidentally to soften the harshness arising from the great expanse of stonework. But the introduction of turf or trees should be completely subordinated to the architectural character of the Square, and should be so carefully arranged that

the actual walking space would remain practically undisturbed. It should be borne in mind that circulation is the prime factor to be considered. Madison and Union Squares—the two ugliest squares in the world—afford excellent examples of the vanity of attempting to introduce the ingenuous charms of natural effects into a public space which should obviously be treated in the nature of a square. In these two squares, the futile endeavor to adjust the unquestionable demands for free and uninterrupted circulation with the careless effect of ambling paths, is so blatant that one would be compelled to admire the stubborn loyalty of the designer to his trees



MULBERRY BEND PARK.

New York City.

and lawns, were it not for the complete pettiness of the result. In the case of these squares, it is not so much the lack of appreciation of the need of ample circulation, as it is the overvaluation of trees and lawns. The consequence is that the former is sacrificed to the latter, while the desired result, that of obtaining "an effect of wide green lawn with seemingly unstudied" arrangements, etc., is not only lost, but reduced to vapidity. On the other hand, the treatment of City Gardens in respect to circulation offers a further example of the exaggerated tendency of the natural school. What is here termed the "City Garden" refers to those public spaces which are not maelstroms of circulation, but which are situated in

more or less quiet neighborhoods, where the garden is sought for itself, and not as a cross-roads. It is submitted that such a place should be treated irrespective of through circulation. All idea of affording a cross-cut to the occasional passer-by should be disregarded. The paths should be arranged in entire subordination to an ideal design, and the number of entrances reduced to a minimum. It should be treated as a garden—as a place for children to play in, as a haven in which old people seek the memories of their youth, and possibly, as a "bower for a thousand payre of lovers" to walk in. It is a garden, and should be treated as such in every respect. It is reckless extravagance to condemn building property worth millions for park purposes, only to tessellate it with paths. Too much cannot be said in favor of increasing the number of City Gardens by the sacrifice of city squares. If there be any doubt as to which need is paramount, the benefit of the doubt should go in favor of the Garden.



SMALL CITY PARK.

Bryant Park is an example of such a space; it is of considerable area and affords an ideal opportunity for creating a veritable garden, and should be treated irrespective of the possible short-cut between Sixth Avenue and Forty-second Street. And yet what is it but a cross-roads? Tessellated with paths, twisting and twirling in every direction, it affords neither free circulation nor the restfulness and repose which a garden should provide. There, if anywhere, the reposeful effects of "wide green lawns" could have been secured with good effect. But not so. The naturalist is a serious person. In a case like this he argues thus: That while effects of wide lawns and many trees and shrubs are highly conducive to pleasantly naturalistic illusions, yet these illusions must not be secured at the cost of compelling the pedestrian to unnecessarily circumnavigate artificial distances to attain a given point. Hence, the wide lawn effect must be reduced to a mere symbol to allow the pedestrian to wend his way in an unobstructed and naturalistic manner! These general remarks in respect to Bryant Park become more than general when it is remembered that it will soon become

an adjunct to our new library. The Park Commissioners have here an ideal opportunity to create a noteworthy act, by tearing up the present "layout," and designing in its stead a garden, the lines of which will reflect and harmonize with the lines of the new library. How dismal it would be, how fatal to the chaste memories of classic or literary thoughts, to step from the library into such a conflicting and antagonistic environment as the present park would offer! On the other hand, if the park were designed in landscape and architectural harmony with the library, how delightful for the students, or momentary visitors to pass from one to the other, the perfect harmony of which would serve to emphasize the beauties of both. Surely the Park Commissioners will hardly postpone giving to New York so perfect a work of art as this golden opportunity offers.

A further tendency of naturalism is the overvaluation of trees. The system is founded upon, and is an outgrowth of a love of nature, and an appreciation of her beauties. But it is a sentimental appreciation, and is not balanced by an artistic sensitiveness. A beautiful tree is the most beautiful creation of nature, loved and admired by all men. For that reason it is the most valuable and effective implement in landscape work, but its use should be governed by the artistic requirements of the design, of which it is only a part. A question which constantly arises is—in the event of a fine tree being unalterably in the way of executing an otherwise accepted design, shall the tree or the design be sacrificed? In respect to the designing of an area similar to a city garden, which should be treated as a compact whole, the question is peculiarly pertinent, and has in nearly every case to be answered sooner or later. A reasonable view of the problem seems to offer but one solution. If the designing of our city squares and gardens is to be viewed merely as a means, in the one case, of affording a market square for people to gather in, and in the other case, as a means of supplying a shady loafing place for idlers, at the least amount of cost in money and brains, then the tree is of the first value and should be allowed to live. But if, on the other hand, we view the question of designing our gardens and squares as an invaluable opportunity for adding to the artistic wealth of our great metropolis, there can be no question as to the advisability of sacrificing the tree. A design, if worthy of serious execution, is of infinitely greater value than any number of trees. The design is for all time, the tree can be replaced. The reluctance to sacrifice trees is the more baseless now that the science of tree-moving has reached so high a standard. It is not an exaggeration to say that a poor tree rightly placed in respect to a fine design is more pleasing to the artistic sense than a fine tree wrongly placed.

If we are to rival the civic art of Europe, if we are to create



ST. JOHN'S PARK.

New York City.

Carrère & Hastings, Architects.

works of art which will cause our city to be great in the art history of the future, then hesitancy over the destruction of a few trees is a form of mere sentimentality. It is positively stultifying to think that New York is condemned to carry into its future, two such squares as Union and Madison, for no better reason, probably, than that to redesign them to a scale and in a style worthy of their prominent positions, would entail the destruction of a few elm trees, which could be replaced by trees of such size as would afford immediate shade.

Perhaps the worst feature of the naturalistic system as applied to city work, is the utter contempt it shows for designing—that is, of depending upon the design, as such, for the ultimate desideratum. Architectural embellishment is tabooed. It is really a matter of horticulture—of trees and shrubs and of grass. Thus, it is recommended that each park be filled with plants that blossom at a given time, the succession of blossom being continued throughout the small parks of the city. A perpetually blooming horticultural show, as it were. A well-designed garden or square should depend upon its form, not its temporary color effects. It should, in fact, be as beautiful and attractive in mid-winter as in summer. But if we depend upon the temporary effect of greensward, trees and shrubs, thrown together without symmetry, without proportions, lacking in balance and relation, their effect, even at best, is questionable, and in winter is positively dismal. It is irrational to attempt to reproduce the ingenuous charms of nature amid the conscious artificialities of urban life.

In line with the general contempt for design shown by this style of gardening, is the utter disregard for a necessarily important feature, which must invariably be provided for in all squares and gardens. I refer to the placing of statuary and monuments. In designing a garden or square, the fixing of sites for future statues should be to the design as obvious a problem as the fixing of tree sites in respect to their future growth. Thus every design should be considered as a complete whole. There should be a fixed number of sites for future use, the utilization of which completes the original idea, and excludes the introduction of further monuments. How far from this are the actual conditions needs no telling to the observant New Yorker. The prevailing method of placing statuary in our gardens is a farce—a disgrace to the Park Department, an eyesore to the public and a heart-breaking reflection to the sculptor.

The majority of the sites for these statues appear as mere afterthoughts, which in reality they are—utterly incongruous to their surroundings. They seem to have been waylaid en route to their allotted positions.

The same criticism is, in the nature of the case, applicable to the placing of the fountain, the pavilion, or whatever the feature may be. But it is useless to criticise the inevitable result of a given premise. The natural system, as such, is inherently unadaptable for the purpose in question. Viewed from the standpoint of art works, New York squares and gardens could hardly be more disappointing. They are not works of art—they are simply breathing spaces, conspicuous for their area. In a recent review we are told that the parks of New York, "in size and number, compare



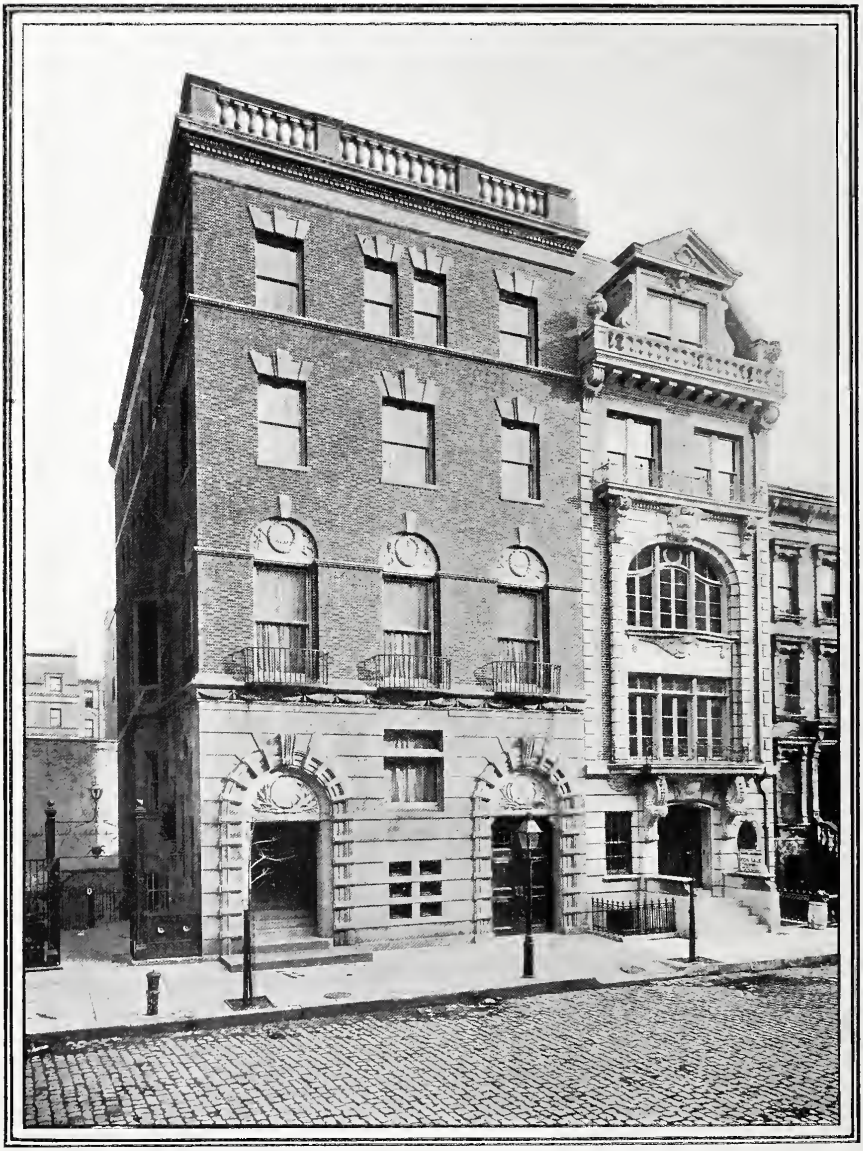
MADISON SQUARE PARK.
New York City.

favorably with the park systems of other great cities," but that New York alone holds the proud distinction of being "the first great modern city to break away from the artificial and formal conceptions concerning parks that obtained in the 18th century." It is not difficult to imagine Walt Whitman eulogizing that same sort of fact; let us secure more park area than other great cities—and lay it out in walks and lawns, hurriedly, without thinking, and in a natural American way! Let us do away with trained designers and secure a brother of nature from Timbucktoe!"

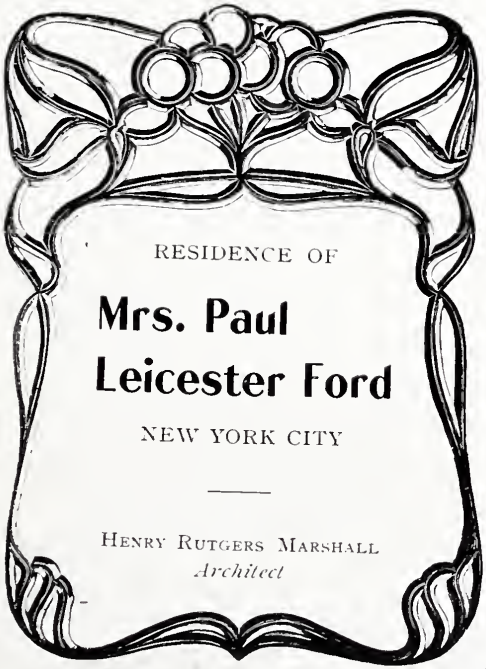
The value of a garden or square is not circumscribed by its seat-

ing capacity, circulation or shade. These necessities are but problems out of which should spring their real value. The park should be a work of art—it should be valued in the proportion that it attains that end over and above the utilitarian ends. It should be a work of art in the same sense that our modern public libraries are works of art. The mere fact of securing a waterproof cover to the books elicits praise from none. Such a building as the Boston Library has two distinct and practically independent values. It is valued as a storehouse for books. It is also and primarily valued as a fine specimen of architectural art. The æsthetic and educational influence upon the public mind arising from the latter value, could it be measured, would undoubtedly compare favorably with the influence impressed upon the public mind by its actual application to the books contained in the library. To create a value of this kind in our squares and gardens is a worthy ideal—it is the real value to be sought. The truth is, New Yorkers have become so accustomed to the present style of park designing, that to view them in the light of art works never darkens their imagination. They are thankful for a green space—a shade tree, a seat—doubly thankful if the seat goes free of charge. They do not imagine that "Garden Art" is a literal term; they interpret it symbolically—they think of a Union or Madison Square. But New Yorkers are quick to learn and ready to grasp a material interpretation; and should the Park Commissioners once determine to keep in touch with the artistic impulse now throbbing throughout the length and breadth of Manhattan; should they practically demonstrate the really beautiful and great possibilities of garden art by creating a few classically designed squares and gardens, it is safe to predict that the vapid examples of a wrongly applied system of design would no longer satisfy the citizens of New York, who are noted for their intense desire for the best that money can give. This is demonstrated in the vast sums expended in architectural and sculptural endeavors, and the results, while not beyond criticism, justify the expenditure, and make good the claim that were the same amount of zeal, money and brains expended in the attempt to bring our parks up to the standard of the allied arts, the result would be fully appreciated by the public.

George F. Pentecost, Jr.



RESIDENCE OF MRS. PAUL LEICESTER FORD.
New York City. Henry Rutgers Marshall, Architect.

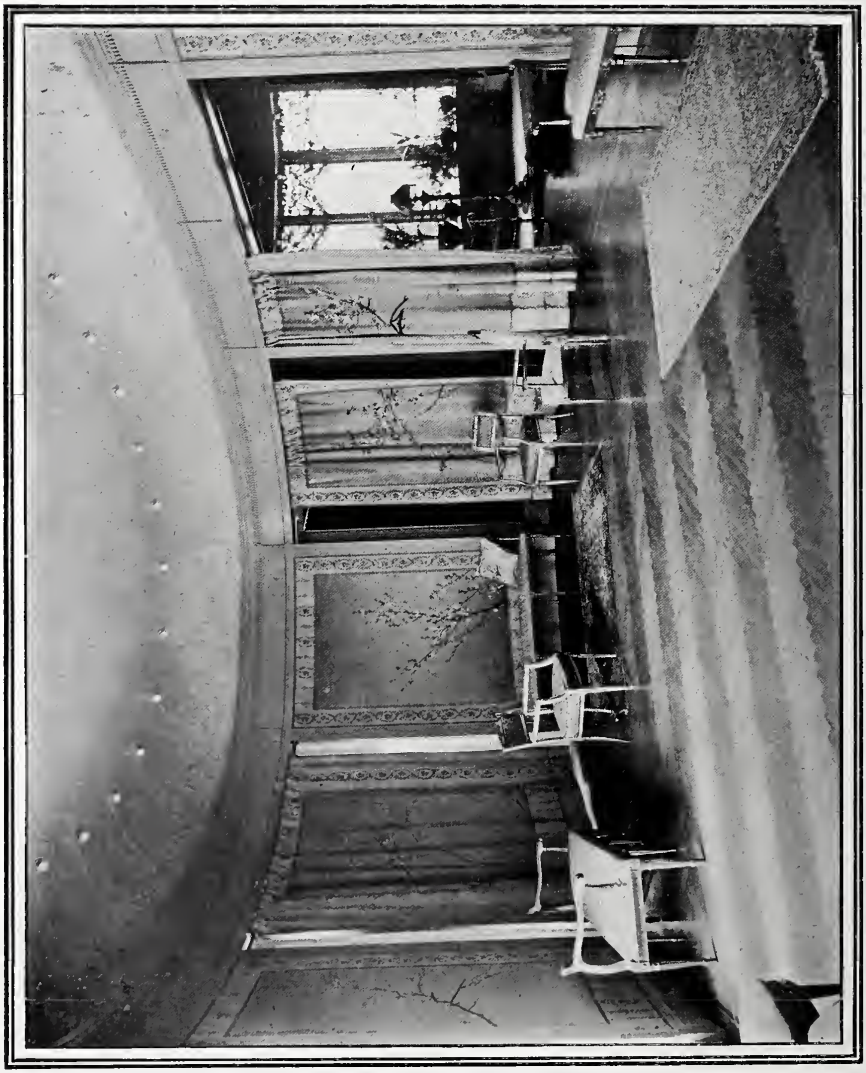

RESIDENCE OF
Mrs. Paul
Leicester Ford
NEW YORK CITY
HENRY RUTGERS MARSHALL
Architect



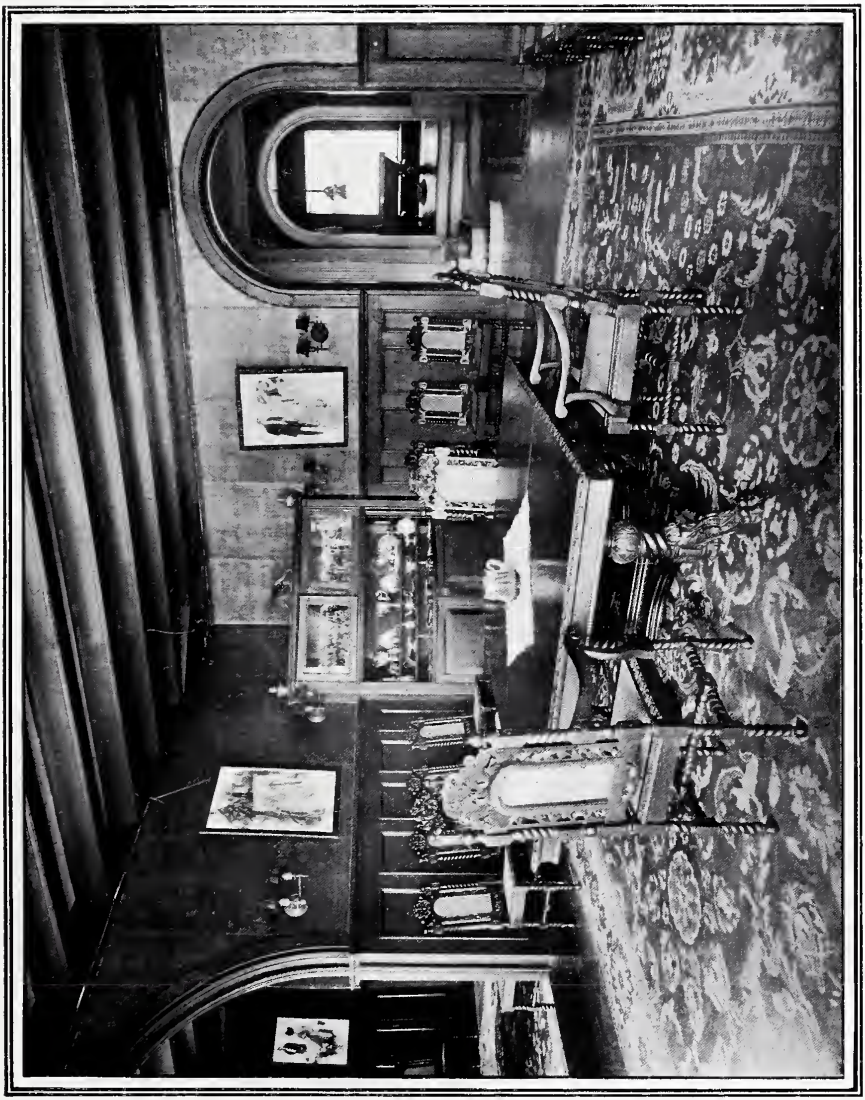
HALLWAY IN THE RESIDENCE OF MRS. PAUL LEICESTER FORD.
New York City. Henry Rutgers Marshall, Architect.



BILLIARD ROOM IN THE RESIDENCE OF MRS. PAUL LEICESTER FORD.
New York City. Henry Rutgers Marshall, Architect.



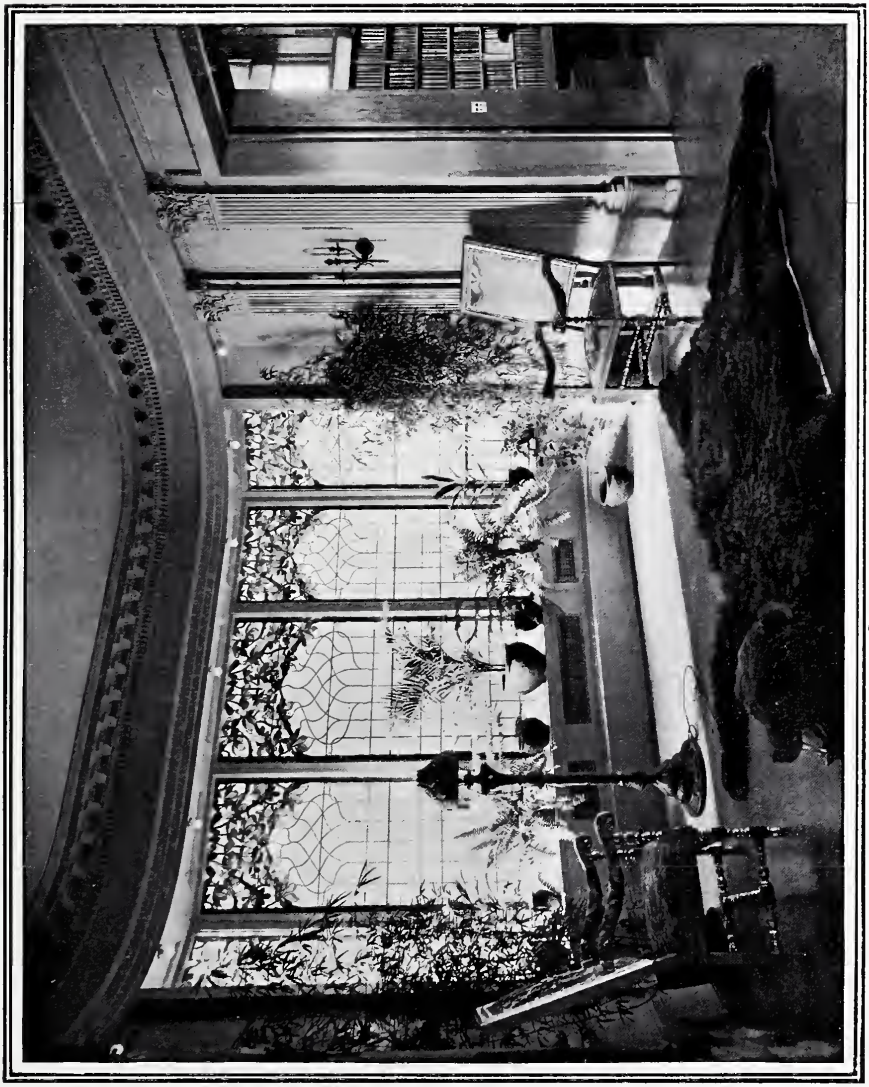
DRAWING ROOM IN THE RESIDENCE OF MRS. PAUL LEICESTER FORD.
New York City. Henry Rutgers Marshall, Architect.



DINING ROOM IN THE RESIDENCE OF MRS. PAUL LEICESTER FORD.
Henry Rutgers Marshall, Architect.
New York City.



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CONSERVATORY IN THE RESIDENCE OF MRS. PAUL LEICESTER FORD.
New York City. Henry Rutgers Marshall, Architect.



"THE WHITEHALL."

Battery Place, New York City. H. J. Hardenbergh, Architect.

THE "WHITEHALL."

THE new business building called "Whitehall" which, however, is not built upon a plot facing Whitehall Street, but is of Battery Place, invites notice. It is a perfectly utilitarian building, built inexpensively, without elaborate decorative treatment, without sculpture, without much breaking up whether of sky-line or of plan. In short, it is such an office building as an economical owner of real estate would wish to erect, that his rents might begin to come in speedily and might be as great as reasonably possible in proportion to the amount of investment. The illustration shows how simple a skyscraper it is. Up to the top of the architectural basement, which corresponds to six stories of the interior, besides the half-underground basement-story, the walls are faced outside with grey limestone; above that line, they are everywhere of brick, except as the lines of the cornice and other string-courses cut them. The main front, about two hundred feet wide, faces very nearly south and occupies the whole space between West Street and Washington Street, and on either of these streets, the return, the end of the building, has fifty or sixty feet of frontage. The north wall towering high above all the neighboring buildings, which are old and belong to a different New York from that of to-day, shows in its plan, rounded convexly in the middle and still leaving room enough for a light court, the purpose to which that part of the building is put. It is clear that the elevators correspond to the curved wall, these being arranged in a sweep according to a plan already accepted in our lofty buildings, and that the two wings are of offices like those which take their light from the front and ends.

That which is attractive about the building is, first, its simplicity and the obvious nature of the design; and secondly, the use of external color to give variety and movement to a large flat front. In other respects, the design is less admirable. The dividing of the building by a pier into two equal parts might be accepted if there were not quite so much of it. What was feasible to do, has been the great doorway of entrance, on the top of which rests the pier, two hundred feet high, as it could never do if this were a masonry building and at the sky-line by the oculus. Eighteen stories of the other system are not to be overcome so readily. This, however, is not an obvious and unmistakable fault. There are times when a design may be halved with propriety. Anything from a sideboard to a chateau may be built in two parts: but it is an admitted difficulty, the overcoming of that rejection of the usual laws of proportion which say, "a center and subordinate parts,

whatever else you do!" In such a case as this, where the external façades have to show themselves for what they are, the slightest and lightest possible shells, built to shut out the weather and protect the steel construction, it would have been easier to make a design out of the south front with a different fenestration and without the noticeable anomaly already alluded to. In like manner, there cannot be anything said in the way of praise, just as there can be nothing felt in the way of pleasurable interest, at sight of the carved stone work. The rounded cushions of the rustication below and the corresponding soft surfaces of the voussoirs which make up the flat arches of several stories, are not redeemed in their uninteresting languor by any crispness of modeling in the slight sculpture which sets them off. There is indeed a somewhat painful lack of vigor about all this stonework of the architectural basement. To one who is not quick to note such details, or who has learned to expect nothing from the carved and wrought stone work of a business building in New York, there still remains a more prominent—a more visible and insistent, a more obvious weakness; and that is the open parapet against the sky, intended, as it seems, to form a part of the design but failing in being very much too small for the proportions of the building and for its own height above the eye. There are flat-roofed buildings in New York in which the large and high pierced parapet, letting the sky into the wall and the wall into the sky, is one of the most attractive features of the exterior; and it seems as if a similar motive of design had been in mind in the present instance. At least it is clear that an opportunity has been lost.

The student is left then to his meditations on the color of the building, and as this cannot be shown by our photograph it is necessary to explain that the red brick of the front is of a rather peculiar hue, pinkish, and as it were, of a subdued crimson, instead of the subdued scarlet which is perhaps the color generally associated with "red brick." This is mentioned neither for blame nor praise, but for record merely. In like manner the yellow bricks are perhaps to be described a dark yellow ochre. One is prepared to have these attributions, these names of colors, disputed by some of those who look at the building, but perhaps students not visiting New York may accept them as partially accurate. The disposition then is as follows: The whole recessed space above the basement and below the main cornice, enclosing sixty-six pairs of windows, is built, smooth and unbroken, with the pink bricks; and the whole wall of the projecting wing on either side, the whole wall of the attic, the whole of the return or end on either street in which of course the disposition of the wing-wall is carried on, are built with broad stripes of the yellowish-brown brick and narrow, recessed stripes

of the pink brick. The stone sills are of neutral color and hardly tell upon the general effect. Now it is evident that a more elaborate design in color might have been carried out without additional cost, or with the very slight additional cost involved in laying up a few hundred bricks with extra care. Feeling an interest in the lovely brickwork of old times and enjoying those flat patterns which were once so common, and which, even in American architecture of the eighteenth century, were employed with surprising effect in even humble buildings, one longs to see the flat red panel in the middle relieved by little crosses, little diamonds, little zigzags—by what you will that will break up its extreme smoothness. Had the brick been less perfect in shape and edge, in short, had the work been in rough brickwork instead of face brickwork, there would have been more play of light which now we can only ask to have allowed us in the way of more inlay of colored details. At the same time it is evident that a designer of such a front might feel that his striped wings and attic required the relief afforded by the flat, red central feature. These are questions which are incapable of solution. The purpose of such a notice as this must be rather to record the facts as they are seen to practiced observers of buildings, old and new, and to note the opportunities given for admiration, on the one side, and of a wish for better things on the other.

Russell Sturgis.



IROQUOIS APARTMENT HOTEL.
H. B. Milliken, Architect, New York City.

The Exhibit of the Architectural League.

A visit to the annual exhibition of the Architectural League assuredly gives one a somewhat depressing idea of the interest which architecture inspires in New York City. At any one moment in the afternoon there will be, perhaps, from fifty to seventy-five people somewhat hastily and aimlessly walking around the galleries on Fifty-seventh Street. Of these four out of every five will be women—and women, if this can be said of any women, of no particular interest. Many of them look like professional followers of exhibitions, the kind that will go to any exhibition that is cheap enough and respectable enough. Half the remainder have the appearance of art students, or perhaps of friends or relatives of architectural draftsmen. What one rarely sees is a woman who has apparently any particular reason to be interested in architecture, one, for instance, who would be likely either to build or inhabit a handsome house. And the men put up even a less impressive appearance. There are, in the first place, not enough of them to justify the impression that architecture in New York was anything but an amiable feminine suburban fad; and the majority of those present seem to be either draftsmen or architectural students. Occasionally one sees a man, who might be a professional architect in good standing, or a well-informed amateur, but what one almost never sees is a man who looks as if he had any business, as apart from professional, grounds for an interest in architecture. The men who draw the checks and who pay for all these fine buildings—they are conspicuously and hopelessly absent.

If the people who go to see an Architectural League exhibition are, to put it mildly, inadequately representative of American interest in architecture, the exhibtion itself affords an almost equally inadequate idea of the current work of the New York architects. The great majority of the leading architects do not exhibit at all, and those who send drawings do so only sparingly, as if their purpose was to get off with as little exhibition and bother as possible. Some of the younger men exhibit more freely, and have apparently taken some trouble to display a fair proportion of their work, but this is true only of a fraction of them. One could never infer, either from the quality or the quantity of the drawings on the walls, that around New York as a center, there was now underway an unprecedented amount of building construction, that the character of these new buildings included large num-

bers of every prevailing type, and that the activity was particularly noticeable in buildings that make a brave show—in public structures of one kind or another, handsome residences, magnificent hotels, and towering office buildings. No exhibition in the existing building could, indeed, accommodate more than a fraction of the big work which is now being constructed or soon will be completed; but the showing made this year is positively niggardly compared to the wealth of opportunity.

These remarks are not made with any intention of criticizing the management of the exhibition on the part of the committee of the Architectural League. Probably no one recognizes better than they do the inadequateness, both of the attendance and the display. There have been better exhibits made than that of this year, but none in a different class as to representative quality and intrinsic interest. The facts are familiar. As it is this year, so it has been more or less from the start. American picture-shows are, with certain exceptions, poorly enough attended, and, of course, an exhibition chiefly of drawings cannot be made as interesting as a picture-show. There is very little popular interest in architecture as an art, and what there is expended chiefly in gazing aloft at the Fuller Building. The character and volume of the attendance on the annual exhibitions do not offer architects many inducements to send in their drawings, particularly when they are so very busy that they are forever trying in vain to catch up to the necessary and endless detail of their work. Whatever they do in the matter, they do good-naturedly—out of a desire to assist a worthy purpose, but they do very little even of that. The arts of painting and sculpture as applied to architecture, and the industrial arts generally are as meagrely represented. In this field the possible material, while possessing more popular interest, is not so abundant. In respect to the industrial arts, as far as original designs go, it is so very small as to constitute almost a negligable quantity. There is more architectural sculpture, but not very much that architects or sculptors have any opportunity to exhibit. Cartoons for mural paintings, and often the panels themselves are more numerous and form one of the most valuable parts of the exhibition; yet even here, the things one has heard about and would like to see are very seldom on the walls there. In short the committee in charge are confronted by an extremely difficult and thankless task, and find it impossible to obtain the cordial co-operation they need, either from the people who are doing much of the work or the people who are paying for it.

For our own part we fail to see how this state of things is to be remedied, except slowly—so very slowly under existing conditions that people might well decide in advance to get tired of

waiting. Fortunately there is a chance at least of an important change of conditions. The Fine Arts Federation is endeavoring to raise money to erect a very much larger building than that now occupied on Fifty-seventh Street, a building so large that all the different art societies of New York can hold joint exhibitions under one capacious roof. There are no signs as yet that the very considerable sum of money will be soon forthcoming, but it is the kind of an idea which generally finds backing among the many liberal givers of New York City. None of the societies now making exhibitions in New York City would receive more benefit from this consolidation than would the Architectural League, just because none of the annual exhibitions needs for its popularization more than does that of the League the assistance of a full representation of the allied arts. It cannot be expected that anybody except professionals will take very much interest in architectural drawings, and while, of course, an architectural exhibition would be absurd without a liberal display of such drawings, the exhibitions must depend for popular interest upon other classes of exhibits. It would be the signal advantage of co-operative exhibitions that the architecture could be carried into greater public notice on the back of arts, that have the advantage of displaying not merely drawings or photographs of the real thing, but the real thing itself.

Under such circumstances the exhibitions would surely arouse a much livelier interest on the part of possible exhibitors. A larger proportion of the architects who are doing the big work could be induced to show drawings and photographs, and what is equally important it would be much more to the interest of the many important houses who sell objects of industrial art, to display the character of their work. The exhibits, which come under this head, even more conspicuously fail to represent the extent and quality of the current work, than do the architectural drawings, but if the exhibitions were held in a large building, which supplied abundant space and which would attract in one way or another large crowds of people, it should not be difficult to induce the interior decorators to put on exhibit special rooms, designed, arranged and furnished by their own people, which would prove exceedingly interesting to many thousands of people. Every year there are brought through New York by some of the Fifth Avenue importers many rare and valuable objects purchased abroad, and destined eventually for the rooms of some splendid private mansion, and surely these importers could be persuaded to send some of these mantelpieces, fabrics, furniture and architectural remnants, to an exhibition which would be spectacular enough to attract the attention of thousands of people. Then, too,

if the necessary money were available, it would be possible to devote part of the space to displays of a distinctly educational character, to the showing of well-designed typical rooms, which could be executed at comparatively small expense. Indeed this educational purpose is an essential part of the whole scheme, and could be developed in many other exceedingly interesting ways. The erection of a building, such as the one proposed, would in effect be the subsidizing in the most effectual possible way, the very important work of popularizing the different branches of American art. It could and would form a better agency for that purpose, even than a great museum, for it works with living forces and might produce living results. Provided it could obtain a sufficient endowment, it would become in effect, the art university of the country, the center around which all the representative workers and progressive forces in American art could be grouped, and by means of which the impulse could be communicated both to the coming generation and to the uninstructed public. The idea is one of the greatest promise; it is peculiarly the product of American conditions and is based on the most approved American methods; it could be made to do as much, if not more for architecture than for any other of the arts.

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The Architectural Record

August, 1903

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No. 25 AVENUE DU BOIS, PARIS.

The
Architectural Record.

VOL. XIV. AUGUST, 1903. NO. 2.

HOW A RICH MAN MAY LIVE IN PARIS.

MY friend X—— had decided to come to Paris to live and asked me to meet him on his arrival here. I knew just what he was in the habit of spending, his tastes, his love of luxury and comfort and, as I had seen the various houses in which he had lived, it was easy for me to find him just what he wanted. It was useless to look out for a dwelling for him in some narrow street in the heart of the city, where he would hear all the bustle and noise of the densely inhabited and commercial part of Paris. I knew he would want plenty of space and fresh air, a house of good appearance, and that he would like to be near the country without being too far away from all the diversions of city life. The new buildings in the Avenue du Bois seemed to me most suitable for him. The charm of this part of Paris begins with the Champs Elysées, that glorious ascent to the Arc de Triomphe, the view from which takes in the Louvre Palace, the Tuileries Gardens, the huge Place de la Concorde, branching off at the Alexander III. Bridge with the Grand and Petit Palaces on either side. Under the shade of the trees are restaurants and concert cafés. The branches of the trees join those of the gardens of the Elysées, the residence of the president. The Avenue des Champs Elysées finishes at the gigantic cross-way, known as the Place de l'Etoile, from which all the avenues radiate like so many beams from a star. As all the carriages take this route for the daily promenade, the president driving in his phaeton, is saluted by all the celebrities of Paris in the worlds of art, finance and fashion. This long procession of carriages, four or five abreast, is a sight which is unique in the world, and which may well be envied by other capitals, as nothing approaching it is to be seen either in Vienna, London or St. Petersburg. The monument itself, the Triumphal Arch, on

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which the great sculptor Rude, has inscribed one of the finest pages of statuary the world has ever seen, dominates the horizon and appears to be the barrier which separates the city, all intersected with tram lines for the use of the toilers, and the fashionable suburbs of the wealthy and leisured class. On the one side arteries of indefinite length, carrying along hither and thither the vital forces of civilization and progress, establishing the indispensable means of communication, enabling the workman to get to his factory, the clerk to his office, the engineer to his buildings. On the other side of the huge arch a gentle descent towards the Bois, with its riding track, its wide footpaths for promenaders, its green lawns, beds of flowers and shrubs, brilliant colors and soft



ENTRANCE IN BOIS DE BOULOGNE.

perfumes, its luxurious dwellings on each side, with large windows, imposing-looking entrances and ornate decoration. There are private houses and apartment houses with gardens, which seem to form part of the ground floors and courtyards leading to the stables and coach-houses and, thanks to a fancy for retrospective art which has cost its owner a considerable sum of money, a copy of the Trianon Palace, hemmed in by a motor car manufactory, stands out in relief against the sky. Its style of architecture gives it the appearance of a roofless palace with columns of pink marble, its countless windows look cold and severe, and its quaint iron gates flash with gold. Versailles at the corner of the Avenue Malakoff, Blois on the Place Malesherbes, Rotterdam in the Rue Eugène Fachat, all these constructions are errors of taste, æsthetic

heresies, which should be pointed out so that similar imitations may be avoided. They are of course mere details, the importance of which should not be exaggerated, as they are only trifles which are quite lost sight of in the *ensemble*. The Avenue du Bois is about 135 yards wide and descends in a straight line from the Place de l'Etoile to the Porte Dauphine, a length of some 1,451 yards, after which it disappears among the verdure of the Bois de Boulogne with the sombre outlines of Mont Valérien for a background. This entrance to the Bois is always very animated. There are chairs arranged in rows at the spot known as the Potinière or Gossip Corner, where half the people assemble to



AVENUE DU BOIS, PARIS.

watch the other half pass by. A little further on is a monument erected to Alphand, by a grateful city in token of thanks to the man who designed and carried out the plans for its adornment. The statue stands out among the trees on the right side of the avenue; the group by Dalou in the center of a hemicycle is a testimony of history, a realistic glorification of the man whose name like Haussmann's is associated with the Paris of to-day. A still more modern touch is the style of the entrance to the Metropolitan railway stations, light, graceful looking constructions, representing flowers in metal, designed by the ingenious artist, Guimard. Whilst the trains are rushing along underground, by a sort of coquetry the feverish haste is hidden from sight, and all is calm and peaceful above ground. The houses here are rich and new

looking, but the architecture has the same spacious and stately appearance as the capital it represents. There is no exaggeration, but a sobriety of decoration which is in excellent taste, there is a harmony about everything which is not spoiled by any eccentricities of the façades. The buildings in this part of Paris are too recent to evoke any memories of the past, but they are all in accordance with the requirements of the times, they appear to keep up the traditions of luxury peculiar to the close of the Second Empire, connecting as it were, the past and present, preparing us for the styles of the future, whilst respecting the special qualities of our race.



THE CHAMPS ELYSÉES, PARIS.

This Avenue du Bois is the gem of Paris, set as it is by Nature itself, a nature which has been cultivated, but which is not disfigured by all those newspaper stalls, advertisement columns, letter boxes and construction of every kind which are seen elsewhere. The scenery here is respected and probably will be for a long time to come. The buildings on either side of the avenue suffice to conceal from view the tumult and bustle of the busier parts of Paris, forming a curtain which shuts off the densely inhabited dwellings which are so near to it.

It was here that I took my friend X——. We walked along and he was most enthusiastic over the width, the space and the beauty of the perspective, fading away as it does amongst the

verdure which softens the outlines of the buildings, and veils with its inextricable branches the ugly trenches of the fortifications. As one walks along one entirely forgets that by turning back towards the east, one would soon be in the midst of streets, boulevards, busy thoroughfares, faubourgs smoky with manufactories, and strange kinds of attics and dens, hidden places of mystery and crime. Existence in the Avenue du Bois appears to be sumptuous, hygienic and luxurious; there is nothing of the coldness, the severity and strict etiquette of the aristocratic Faubourg St. Germain, neither are there all the bawbles and tapestries of the Monceau and Marbeuf districts, but a solid, substantial ease and



PLACE DE L'ETOILE, PARIS.

wealth, giving a sense of repose and security. From the windows of the houses one can see the daily procession of carriages on the way to the Bois, without being obliged to take part in it, and this is one of the great advantages of the houses and flats situated here, making it a most suitable locality for foreigners.

As the rule is that houses and villas shall increase and multiply on the west side of Paris, even from a financial point of view, it is better to take up one's abode here, as land will become more and more valuable and thanks to the proximity of the Bois de Boulogne, nothing can be built which can cause it to deteriorate. Private houses will perhaps be pulled down and apartment houses

of five or six stories put up in the place of those of two stories, but the general aspect will remain the same. The wide avenue itself with its lawns, beds of flowers, riding tracks and trees will always be picturesque and beautiful, and nothing further can be done to improve it, as it is already perfect.

We had just arrived at this conclusion when we reached No. 25 of the avenue. Standing back from the road, from which it is separated by an iron grating entirely covered with ivy, the house attracts attention on account of its beautiful Corinthian style with its six embedded columns. The architect has made a mistake in repeating the same motive and superposing it in such a way that



AN ENTRANCE TO THE BOIS DE BOULOGNE, PARIS.

the balcony on the right of the third story looks like the base of another building added as an afterthought, the fronton also being dissimilar, there is a break in the harmony of the *ensemble* and the general effect of the building, standing out in relief against the sky, is that of so many Mansard roofs. Beside the ground floor, which is hidden from view by the trees of a small garden, the building consists of five stories. The first, third, and fifth have balconies extending the whole width of the house, while the second and fourth stories only have circular balconies in front of each window, corresponding with the bay of the entrance gate and the wide bay windows of the dining-rooms.



ENTRANCE TO No. 25 AVENUE DU BOIS, PARIS.



STAIRCASE IN No. 25 AVENUE DU BOIS, PARIS.

The entrance is a basket-handle arch, with mask-shaped keystones, such as were formerly used for armorial bearings, consoles with lions' heads, and wide embossed door posts. The vestibule, which is paved with mosaic and decorated with long mirrors, placed between the colonnades, leads to a courtyard, in which the carriages can turn and which is finished with green lattice work hiding from view the kitchens. Lamp posts of *rocaille* style are placed at intervals, and at night their light is reflected in the mirrors. On the left the hall porter's lodge looks on to the entrance to the house and on to the staircase. A double glass door leads on to this staircase, the plan of which is very fine. There is an estrade reached by a few steps, and then the staircase turns gently round with a balustrade of wrought iron with gorgeous scroll work, and very clearly defined arabesques. On looking up from the bottom the staircase forms a graceful spiral. A huge bronze candelabrum with five opal globes ornaments the landing, behind which a lobby with balustrade leads to the lift. As this is built independently it does not interfere with the symmetry and style of the rest.

The facings of the walls are panels of marble, finished with mouldings to form the frame and supported by the basement of the stairs. Substances of various tones of color have been used, the veinings of which are most effective. The staircase winds gently round and there are corner landings at intervals. A soft light is thrown from colored glass windows opening on to the courtyard of the house. Thick purple carpets deaden the sound and the stair-rods are of brass. The house, which was built some thirty years ago, cannot boast of all the comforts to be found at No. 68 (which we will describe in a future article), as it is so much more difficult to add improvements to a dwelling than to arrange for them in the original plan. The chief attraction of this house is its spaciousness and roominess. It has a something imposing about it, which reminds one more of the Louis XIV. style than of the Louis XV. and Louis XVI., to which modern art generally owes its principal inspiration. There is no affectation about it, nothing rugged or capricious; one sees nothing of the disconcerting over-decoration, which is often inexplicable; its lines are simple and regular, the rooms are high, airy and very light.

My friend X—— will take the suite on the first floor, but before going into details with regard to his installation we must consider his means. He has an income of $30,000, which at the normal rate of exchange will bring him in 150,000 francs. He intends to stay nine months of the year in Paris, the remaining three at the seaside or watering places in the south of France, shooting, etc. He will therefore have to calculate as follows:



VIEWS OF THE SALON IN No. 25 AVENUE DU BOIS, PARIS.

	FRANCS.
Rent	20,000
Rates and taxes	3,500
Dress for his wife	20,000
Dress for himself	4,000
Stables and coach house for four horses, including rent of outhouses	7,000
Servants' wages	9,500
Provisions	20,000
Dinners and receptions	6,000
Theatre (a box for six persons), once a fortnight, at opera	3,000
Recreations of various kinds (theatres, concerts, etc.)	5,000
Motor-car, including repairs and driver	6,500
Pocket money for wife	6,000
Pocket money for self	18,000
Charity	1,500
Traveling expenses	4,500
Various expenses (illness, accidents and reserve fund)	20,000
	154,500

SERVANTS.

Butler	150
Valet	100
Coachman	120
Footman	90
Lady's maid and housemaid	150
Cook	100
Scullery maid	60
	770

770 francs a month × 12 = 9,240

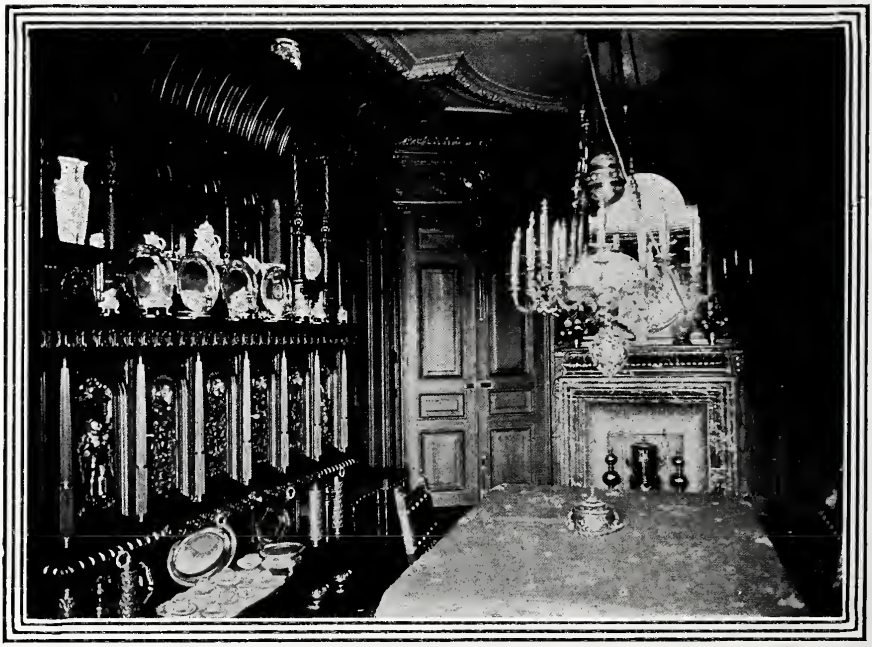
These figures are not approximate, but are taken from an authentic account, and any modifications possible would only be very slight ones.

When once the furniture is in the flat, the pictures hung, flowers in the vases, the photographs which we reproduce will give some idea of the dwelling, particularly of the drawing and dining rooms. On entering the flat, one is in a vestibule with a large corridor leading from it filled with objects of art, glass cases full of collections, statues on pedestals, paintings, china, tapestries, etc. At the end of this corridor is the study, with dark draperies, severe looking wood panelling and bookcases to match. The drawing and dining rooms lead from the corridor and, together with the bedrooms, run the whole length of the front of the house. The decoration of the ceilings, walls and chimney pieces are embellished with moldings, cornices and sculptured work, here a harmony in

white and gold, there a symphony of greys, and elsewhere mauve and pink.

Every bedroom has a boudoir alcove, a dressing-room, bath room, etc.

The dining-room has a pantry leading out of it, which serves to unite the flat itself with the kitchen, linen room and the like, which form the second block of the house. The drawing-room is divided into two by a partition forming a panel in the middle, on which is painted Gustave Moreau's masterpiece, on each side are curtains drawn back to leave the opening free. The large drawing-room



THE DINING-ROOM, No. 25 AVENUE DU BOIS, PARIS.

is in this way completed by a second one, which is more homelike for evenings when the guests are not numerous, and by a smoke room, draped with Oriental hangings and leading in its turn to the study. This arrangement of the rooms is most convenient, both for the owners of the flat and for their guests. The great charm of this dwelling is the view from the windows and balconies. It is not panoramic such as the view from the heights of Passy or of the Trocadero, but there is a vast expanse to be seen. After the trees of the avenue there are those of the riding track. Opposite are the buildings recently put up by the insurance companies, the Comte de Castellane's Trianon Palace in pink marble, the

leafy horizons of the Bois, the distant hills of Courbevoie and Bécon, the wide horizon dominated by Mont Valéerien.

The scent of the trees near at hand is most fragrant, while from the balcony, the early morning and the delicious twilight effects are exquisite. One has the double charm of life and Nature, the carriages roll by, bearing along the aristocracy of birth, finance, art and exoticism. Every day this procession files by, a procession such as is not to be found elsewhere, for the Champs Elysées and the Avenue du Bois are the splendors of Paris.

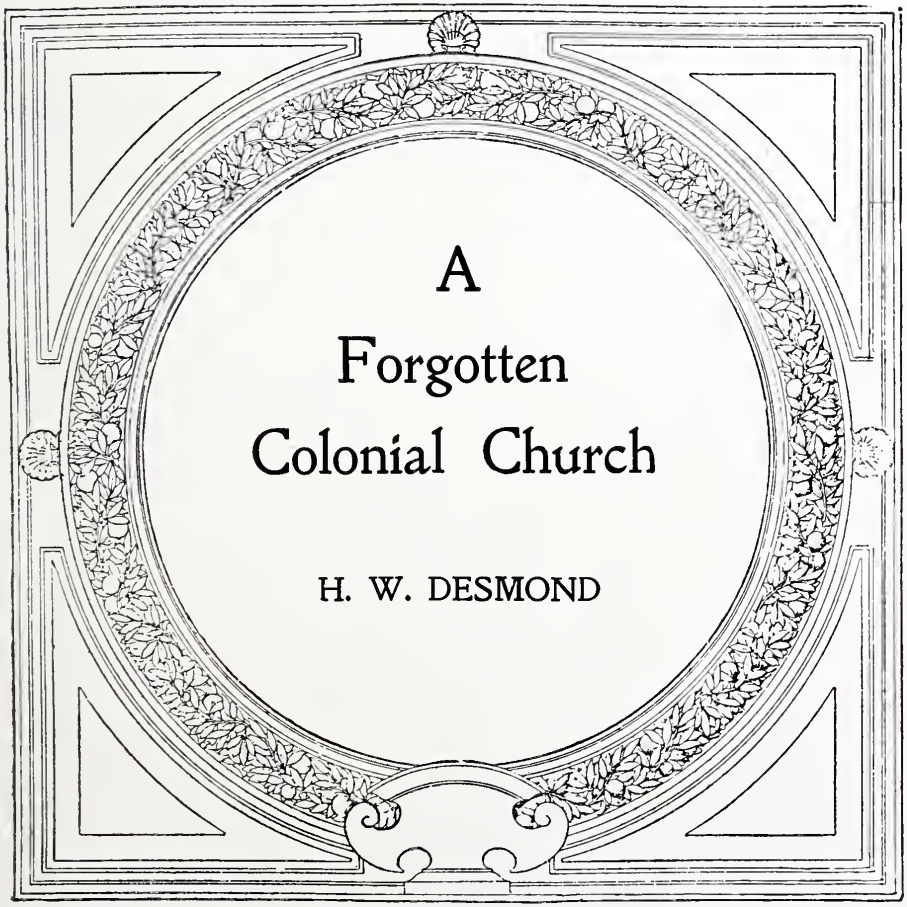
Maurice Guillemot.



THE BALZAC MONUMENT.



U. S. GOVERNMENT BUILDING, TRANS-MISSISSIPPI EXPOSITION, OMAHA, NEB.


A
Forgotten
Colonial Church
H. W. DESMOND

A FORGOTTEN COLONIAL CHURCH.

IT would be interesting to possess a tabulation of all churches in the United States that indubitably antedate the present century and yet preserve in the main, their original form and material. The making of a list of this character would undoubtedly bring to notice a number of half-forgotten buildings. One of these ancient survivals would be the structure that is illustrated here. It is a real "antique," a building isolated in the upper part of the Connecticut Valley by the change of social conditions and the drift of the tide of population. It is situated on an eminence above the main road that passes through the little village of Rockingham in Vermont—a settlement on the Rutland Railroad, near the southeastern corner of the State. Bellows Falls is the nearest modern town of importance. Rockingham itself consists of scattered homes of a small farming community. It can hardly be said to have a centre. It is only an incident on the wayside amid a landscape of rolling hills. The white church and the bare graveyard dominate the immediate locality and catch the eye of every passerby.

The residents of the township affectionately treasure the building, which embodies so much of their traditions. It is always well painted and preserved and the temptation to "improve" it seems never to have existed. The interior to-day is in its original primitive condition, except that the high pulpit has been cut down to a modest level and the old sounding-board that was above it has been removed. The square high-backed pews both on the main floor and in the gallery, extending around three sides of the structure, all remain as originally built when the edifice was erected in 1787 by vote of the town.

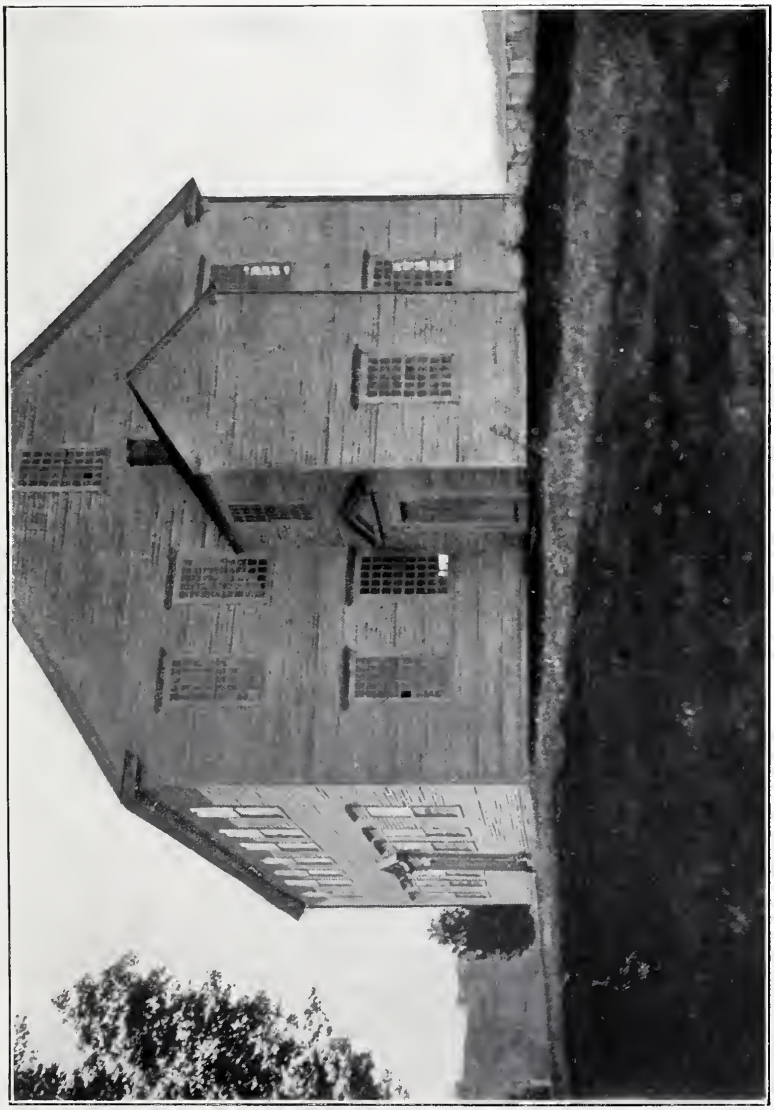
Before the present building existed the village possessed a smaller edifice, and the manner in which the older structure was replaced by its successor and the various changes made from time to time in the latter may be more clearly shown in the quaint language of the town records than in the diction of the present day. We may premise these extracts with the statement that the township was chartered by Governor Benning Wentworth of New Hampshire, by authority of King George II, under date of December 28, 1752. Of the seventy-four equal parcels of land included in the town granted by the charter, sixty-nine were granted to the named "Proprietors," two to Governor Wentworth, and one each for "the first settled Minister of the Gospel in said Town" for "the Society for the propagation of the Gospel in foreign Parts" and for "a Glebe for the Ministry of the Church of England." The ministers' lot was the exact geographical centre of the town.



ENTRANCE TO THE OLD CHURCH AT ROCKINGHAM, VERMONT.



THE OLD CHURCH AT ROCKINGHAM, VERMONT.



THE OLD CHURCH AT ROCKINGHAM, VERMONT.

Extracts from the Early Town Records of Rockingham, Vt.

June 20, 1771, the town voted "to build a meeting house fifty-five Feet Long and forty-five feet wide," and chose "John Hastings and Simeon Olcott of Charlestown and Thomas Sparrhawk of Walepole to be a Committee to say where the meeting house shall be set."

March 25, 1772, it was voted "to Let out ye Ministers Lott to the highest bidder and that "Moses Wright be aLoud Eight Shillings bay money" for Going after Mr. hardin when he preacht in Rockingham

April 23, 1772, the Committee's choice of a lot for a meeting house was disapproved and it was voted that "the Meeting house Set on the hill West of David Pulsiphers house about thirty or forty Rods."

August 25, 1773, it was voted to "Build a small house 35 feet Long and 25 feet wide . . . for a meeting house till the town be able to Build a Larger," and that "Peter Evans Junr Samuell Taylor John Lovell be a Committee to Build said house."

October 27, 1773, the church was organized and Mr. Samuel Whiting was ordained as the first pastor.

November 24, 1773, it was voted "to Raise forty pounds York money to Defray the Charges of Building a meeting house."

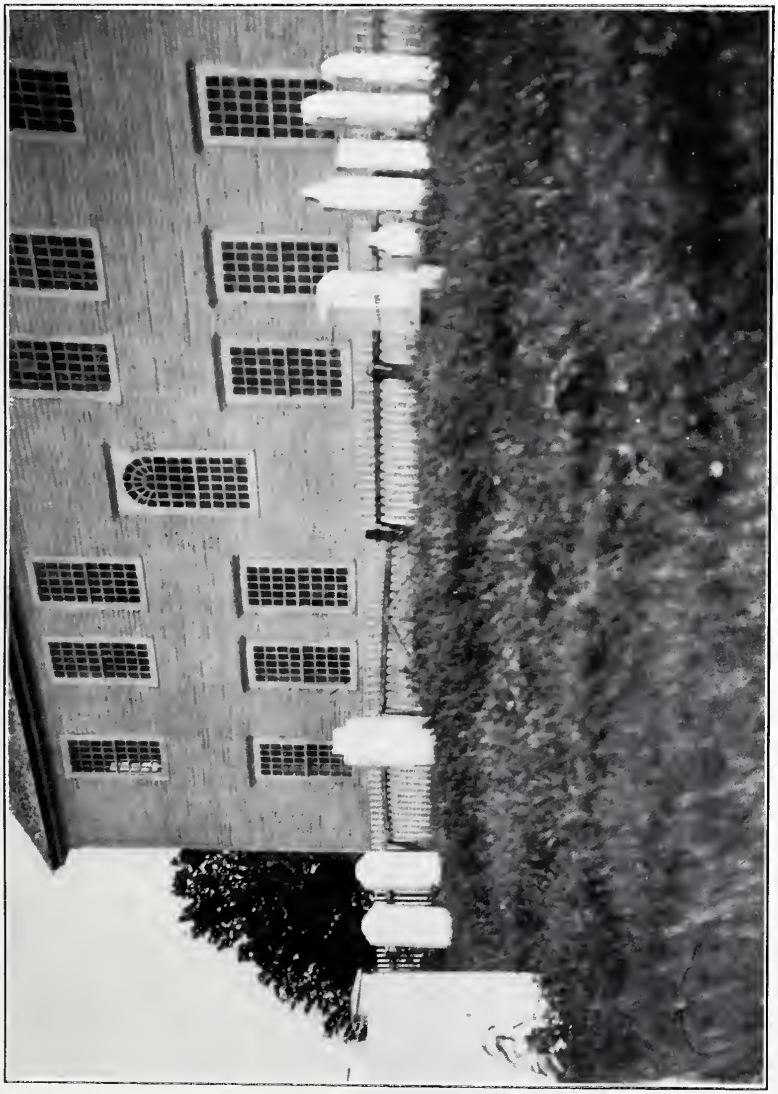
October 19, 1774, it was voted to add five feet to the width, and one foot and ten inches to the height and that "the trustees find four Galonds of Rum to Raise and frame said house."

December 12, 1774, town meeting was held for the first time in the meeting house and it was voted that "the Meeting house be excepted and the Committees accompts be aLoud;" also, "that there be a Roe of Wall Pews Round the meeting house and eight pews in the middle and three seats side the Alley next the pulpit;" also, "chose Oliver Lovell Esqr and Ensign Peter Evans and Sert Jonathan burtt Trustees to expend the money which is voted to be Raised In and about the meeting house."

January 5, 1781, it was voted "Unanimously to except the Revd Mr. Samuel Whiting to be their settled minister Agreable to the Constitution of this State," and to pay him "His Salary yearly agreable to a former Agreement made by him and the people as Long as he Remains their minister."

August 26, 1782, it was voted that "Majr Oliver Lovell Git the Deed acknowledged that David pulsipher Deseast Gave the Town to Set the meeting house on."

April 10, 1787, it was "2ly Voted that the Committee appointed by the Legislature of the State of Vermont to Build a town house in Rockingham are Directed to sell pews in said house to the highest



SIDE VIEW OF THE OLD CHURCH AT ROCKINGHAM, VERMONT.



VIEW OF INTERIOR OF THE OLD CHURCH AT ROCKINGHAM, VERMONT.



VIEW OF PULPIT IN THE OLD CHURCH AT ROCKINGHAM, VERMONT.



A CORNER IN THE UPPER GALLERY IN THE OLD CHURCH AT ROCKINGHAM, VERMONT.



ANOTHER VIEW OF THE UPPER GALLERY IN THE OLD CHURCH AT ROCKINGHAM, VERMONT.



VIEW OF UPPER GALLERY, FROM BELOW, IN THE OLD CHURCH AT ROCKINGHAM, VERMONT.

Bider for to raise money to be Laid out for the purpose of finishing sd house.

3ly Voted that the Committee Build the town house just as Large as Charlestown Meeting House as to the square of it.

4ly Voted to Build two porches one at each end.

5ly Voted to have the plan of the inside of sd House agreable to the inside of the Meeting House in Charlestown.

8ly Voted to have the pews finished which are sold with the money which is given for sd Pews."

At an adjourned town meeting held April 24, 1787, it was "Voted to reconsider 3d vote (relative to the Bigness of the town House)."

"Voted to Build the town house forty four feet wide and fifty-six feet Long."

March 5th, 1792, on the article in the warrant "to see what use the Town will agree to Put the Town house to in sd town Voted that it shall be appropriated to the use of publick worship & Town meetings." At the same meeting it was voted "that the Congregational Society have their proportion of time in said house; also the Baptist, also the Episcopalians' Church though not formed into a Society." The use of the house was denied to the society of Universalists, but at a meeting held May 2, 1796, it was "Voted that the Universalists shall have their proportionable share of time in the meeting house according to what they have paid and bring in their Teacher on the first Day of the Week."

January 7, 1793, a committee was chosen to sell the old meeting house.

May 2, 1796, a committee was chosen "to Receive subscriptions towards finishing the meeting house."

March 20, 1797, the town "Chose David Pulsipher Samuel Cutler John Pulsipher James Walker Daniel Weaver A Committee to see who are willing to finish the meeting house in Rockingham."

March 19, 1798, the painting and glazing of the meeting house were put up at auction.

March 1, 1803, the key of the meeting house was struck off to the lowest bidder, James Marsh, who agreed to act as sexton for $2.50 per year.

February 4, 1809, Rev. Mr. Whiting addressed a letter to the Selectmen, requesting them to insert a warrant in the town meeting, asking them for his dismissal. He was dismissed by the church, May 18th, 1809, but continued to reside in Rockingham until his death, May 16, 1819, in his 70th year.

The next pastor, Rev. Elijah Wollage, was settled Nov. 6, 1818, and remained a little more than three years.

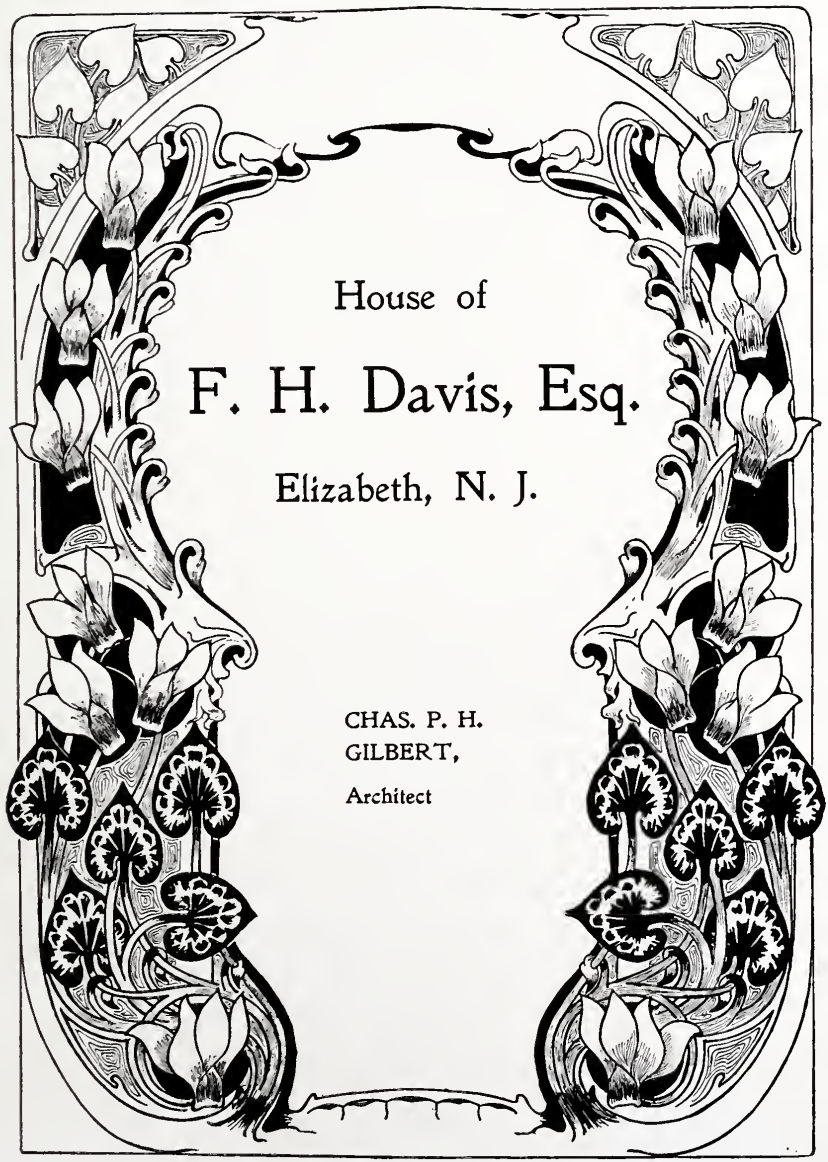
Rev. Samuel Mason began preaching August 1, 1836, was ordained as pastor Jan. 3, 1837, and was dismissed by a council Aug. 22, 1838.

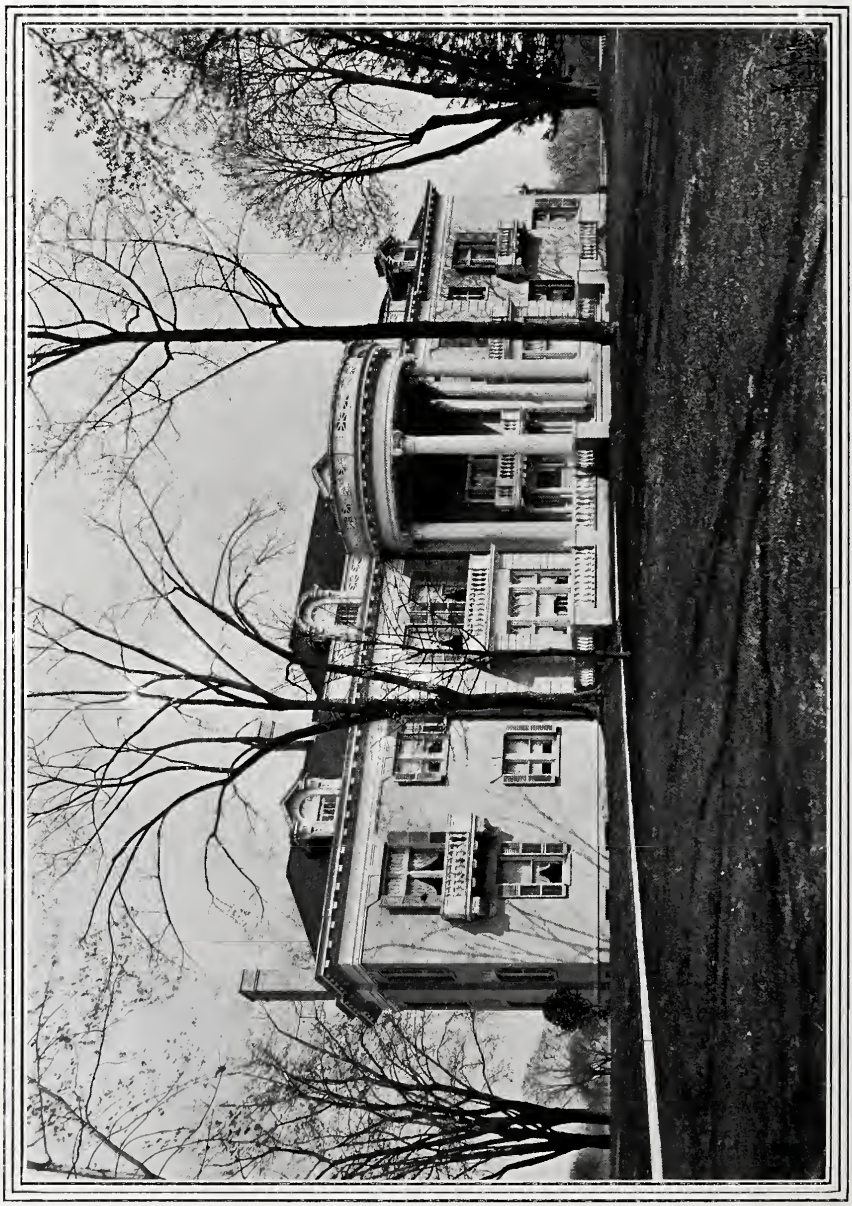
Rev. Broughton White an "aged, worthy minister," served as pastor for a short time in 1839, but does not appear to have been settled."

There seem to have been no regular religious services in the old church after the time of Mr. White. With the decline of the village of Rockingham, and the rise of the villages of Saxtons River and Bellows Falls, the churches established in those villages, in 1825 and 1850, respectively, seemed to have supplied the religious needs of the town. Occasional meetings are still held in the summer in the old church, and town meetings continued to be held there until 1868. On account of its age and historical interest, as well as the picturesqueness of the ancient village which reposes at the base of the elevation crowned by the old church and the adjacent burying ground, the venerable edifice draws many visitors annually.



VIEW AT EASTHAMPTON, L. I.


House of
F. H. Davis, Esq.
Elizabeth, N. J.
CHAS. P. H.
GILBERT,
Architect



EXTERIOR OF RESIDENCE OF F. H. DAVIS, ESQ.

Elizabeth, N. J. Chas. P. H. Gilbert, Architect.



EXTERIOR OF RESIDENCE OF F. H. DAVIS, ESQ.

Elizabeth, N. J.

Chas. P H. Gilbert, Architect.



Elizabeth, N. J.

RESIDENCE OF F. H. DAVIS, ESQ.

Chas. P H. Gilbert, Architect.



THE HALLWAY, RESIDENCE OF F. H. DAVIS, ESQ.

Elizabeth, N. J. Chas. P. H. Gilbert, Architect.

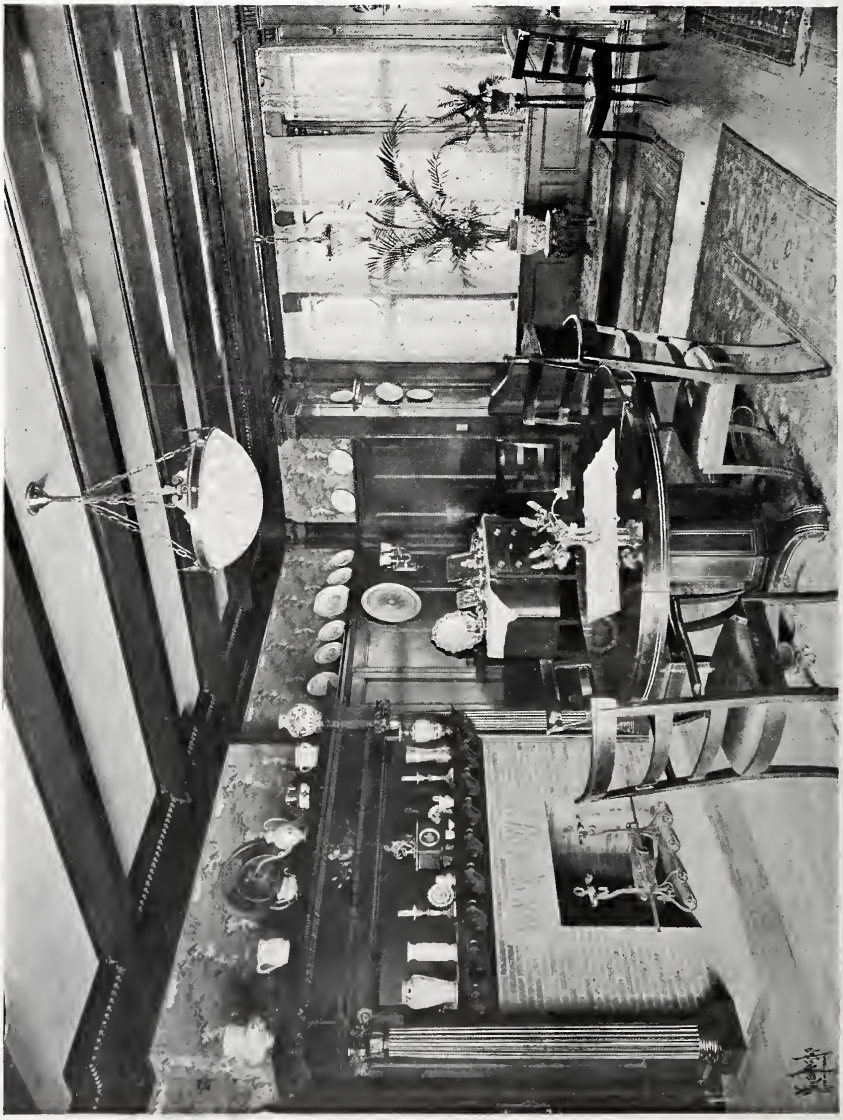


THE DRAWING-ROOM, RESIDENCE OF F. H. DAVIS, ESQ.
Elizabeth, N. J. Chas. P. H. Gilbert, Architect.



THE LIBRARY, RESIDENCE OF F. H. DAVIS, ESQ.

Elizabeth, N. J. Chas. P. H. Gilbert, Architect.



THE DINING-ROOM, RESIDENCE OF F. H. DAVIS, ESQ.
Chas. P. H. Gilbert, Architect.
Elizabeth, N. J.



THE DRAWING-ROOM, RESIDENCE OF F. H. DAVIS, ESQ.

Elizabeth, N. J. Chas. P. H. Gilbert, Architect.



A DRESSING-ROOM, RESIDENCE OF F. H. DAVIS, ESQ.
Chas. P. H. Gilbert, Architect.
Elizabeth, N. J.

IMPROVEMENT OF THE CHANDELIER FOR GAS AND ELECTRIC LIGHTING.

OF all the changes which modern progress has brought about during the last twenty-five years, there is certainly nothing which has been so completely revolutionized as the lighting of our homes.

It seems almost incredible that so short a time back we were all content to sit down to dinner under a gas chandelier of three or four burners, with a flood of yellow light falling on us, unsoftened by any shades, and a stuffy, gas-laden atmosphere.

Nor was this all, for in order to get the chandelier nearer to the dining table, the water-slide pendant had been invented, and only so far back as the year 1900 the British Medical journal, "The Lancet," protested strongly against this chandelier, which is still in use in hundreds of old-fashioned houses.

"If we do not go so far as to say that the water-slide gas pendant should be made illegal," says the "Lancet," "we certainly think that no prudent householder should put one into his house. It is never ornamental, it frequently occasions alarm, and in not a few instances it has been the cause of death. As every one knows, the principle of this chandelier is that of a water seal, which, of course, fails when there is no water in it."

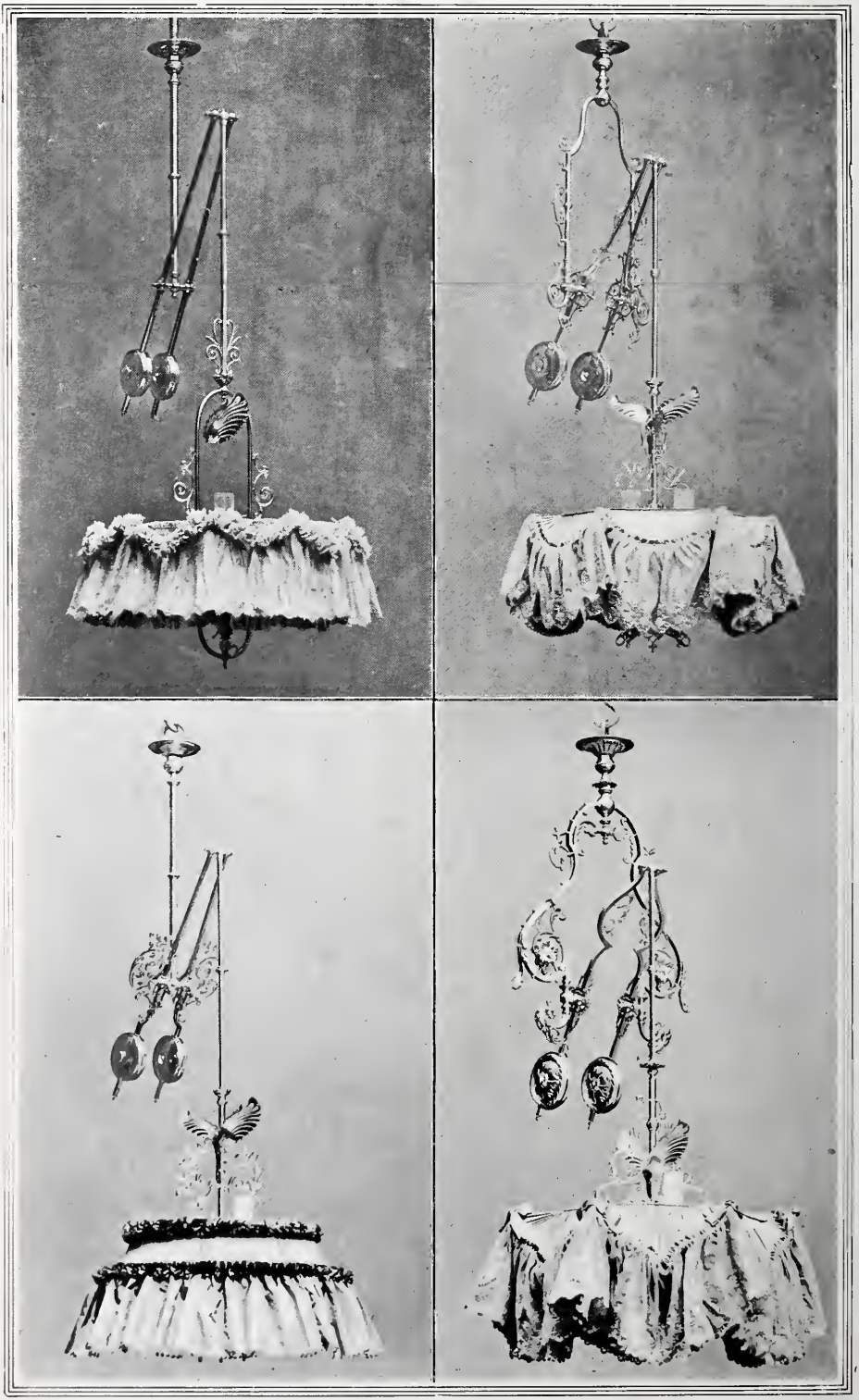
The subject was taken up in various papers, including the "Journal of Gas Lighting," and everyone entirely agreed with "The Lancet."

The great difficulty was, how to replace the sliding gas pendant. Very many householders fought shy of the electric light. The Wenham was tried, but as this was placed so high up it was not suitable for lighting the dinner table, nor yet the drawing-room.

The incandescent burner had been introduced, but the inconvenience of this was, that as the slightest jar broke the mantle, the pendant had to be stationary, and a fixed chandelier could not be placed low enough down. Few people are aware that a gas light suspended three feet above a table gives only one-ninth of the light on the table, which it would give if placed one foot above the table.

With the chandelier overhead the source of light shines directly on the eyes, and this causes the pupil of the eyes to contract, thus shutting out a corresponding amount of light from the objects looked at. It is just the same as in bright sunlight, when the sight is "dazzled" and the light, as it were, wasted.

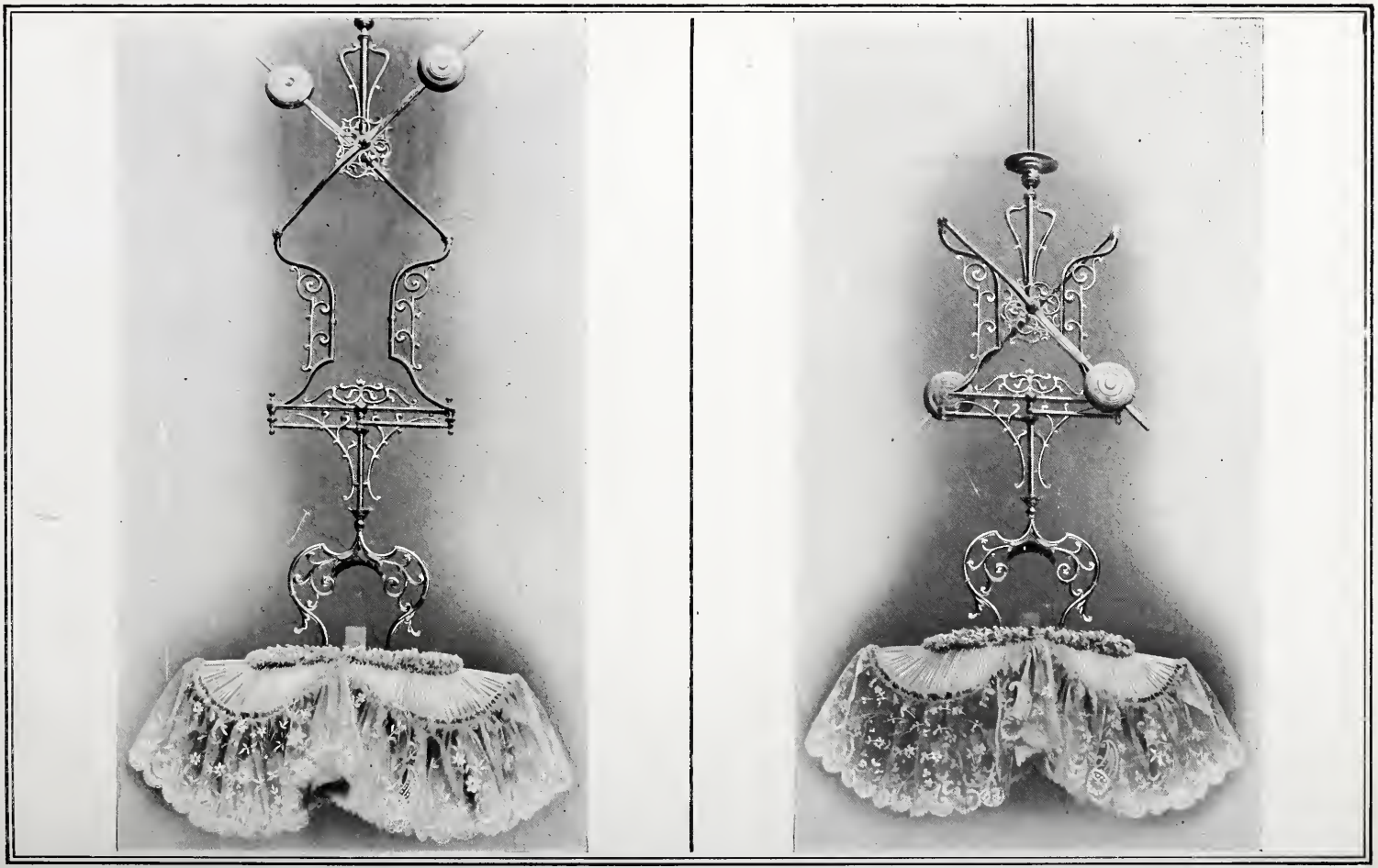
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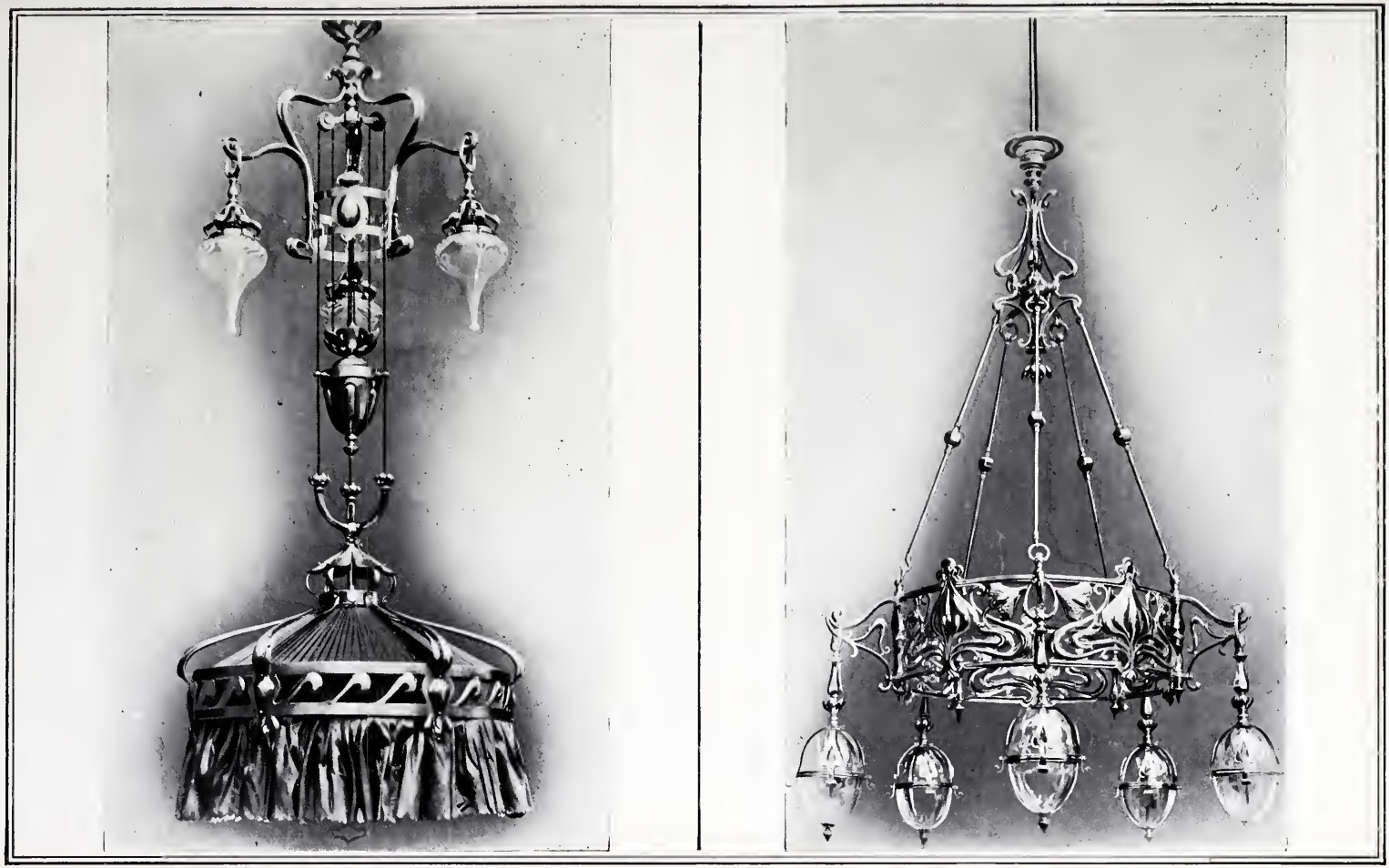
ONE AND TWO-LIGHT PENDANTS.



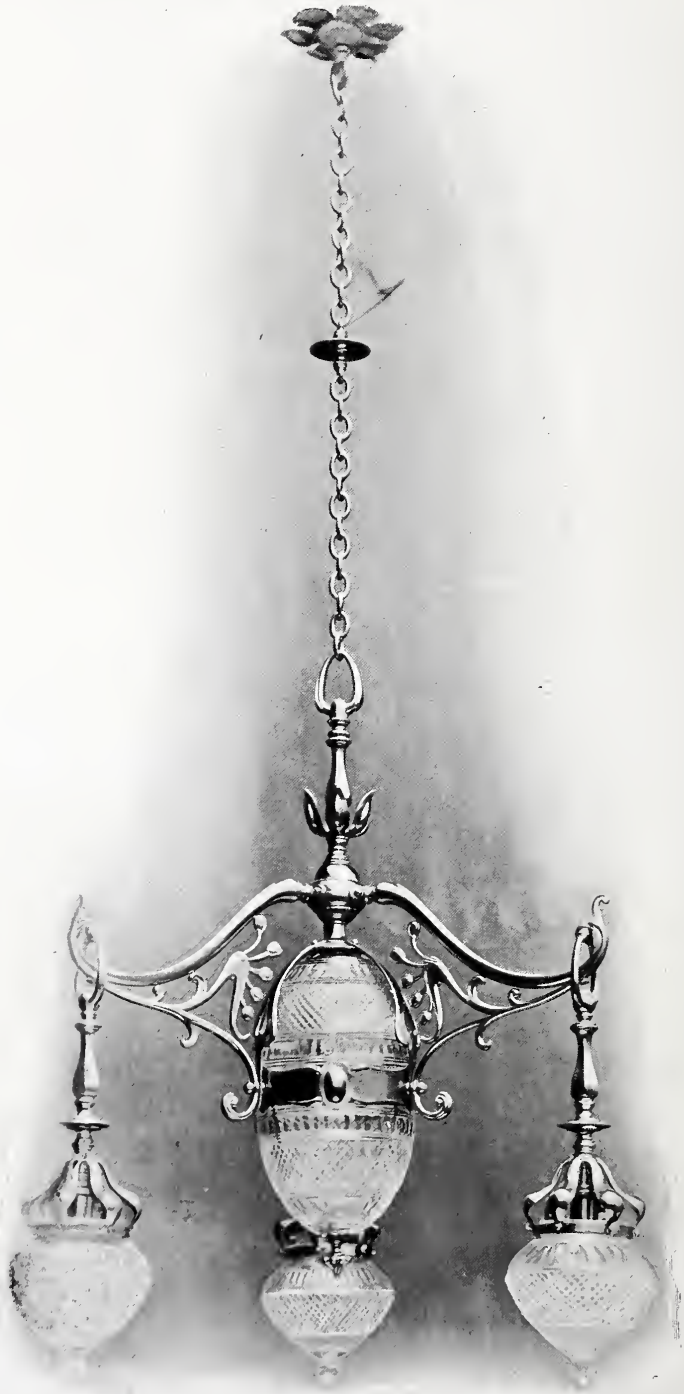
AN ENGLISH ELECTRIC FIXTURE.



ONE-LIGHT ELECTRIC PENDANTS.

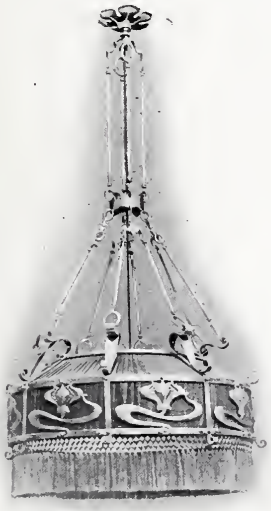


ELECTRIC FIXTURES. STYLE "ART NOUVEAU."



AN ENGLISH ELECTRIC FIXTURE.

The first principle, then, of artistic lighting is to shade the source of light from the eyes, and at the same time to throw a good light upon the surface to be illuminated. For shops and public buildings the main object is, of course, to get as brilliant a light as possible, and the unshaded electrics and incandescents answer this purpose.



ART NOUVEAU CHANDELIER.

In the homes, however, it is an absolute necessity that the lighting should be arranged with all due regard to the comfort of the inmates. In French houses where electric light has not been introduced, oil lamps are still the order of the day. Gas is very much used for kitchen purposes and for hall lighting, but as a rule the old-fashioned oil lamp pendants still reign supreme for the dining table, and oil lamps or candles for the drawing-room. The lamp and candle shades are exquisite and the wall brackets and candelabras for the lamps and candles in keeping with the style of each room. In many of the French homes we see those lustre pendants and bead fringes, at which only a few years back we laughed heartily, as being relics of a former age. Now that these same lustre pendants and bead fringes are the "latest thing," and consequently are being sold at high prices, we should be only too glad to own these authentic chandeliers of ancient date, instead of the copies of them, with which we poor modern people are obliged to content ourselves. The French, who are extremely conservative, still use wax candles in these lustre chandeliers, instead of having imitation candles to form gas burners. This system of lighting is very effective in a house which is furnished throughout in French style, but nothing is more incongruous than lustre chandeliers and candelabras in rooms furnished in "Modern Art" fashion.

In England nearly every house which has not electric light has the incandescent burners. When these burners came into general use the great drawback to them was the fragility of the mantle, as the jarring caused by the drawing up and down of the slide chandelier was sufficient to break this delicate mantle. The new burner was therefore fitted to fixed pendants, but the light was then unsuitable for dining-rooms as it was too high up and women declared it on that account to be "unbecoming."

As in ninety-nine cases out of a hundred a woman's word is law with regard to the artistic arrangement of the home, something had

to be done in order to reconcile the incandescent burner and its feminine adversaries.

One of the leading English firms for electric and gas fittings undertook the great task, and the "Surprise Pendant"—a chandelier specially designed for the incandescent burner—was soon patented in every important country. By means of this ingenious invention the light can be brought down within a few inches of the table, and can be pushed up high out of the way when not in use. By a touch of the finger and without the slightest jerk, it can be brought to the edge or centre of the table, for it is so perfectly balanced that it remains in any position to which it is moved, within a three feet circle. When raised to its greatest height the light is three feet six from the ceiling, and when at its lowest, it is nearly eight feet below this.

The light is shaded by a patent shade which effectually screens the eyes and at the same time diffuses the light, so that a single burner, consuming four feet of gas an hour, will thoroughly well light a room 18 by 14 feet, giving off one-third of the heat and products of combustion, which a three-light chandelier would give off, and at the same time throwing more than eight times the amount of light on the table.

By this system the air is kept pure, the ceilings and decorations free from injury by smoke, and the maximum of light and comfort is attained at the minimum of expense. In England, the "Surprise Pendant" is now universally used, and it has also been adapted for electric light. For drawing and dressing rooms, libraries and offices, wall brackets on the same principle are made, so that the light may be moved about to any position required. Photographers and dentists find it of great service in their work, as they can move the pendant to any position and wherever it is placed it will remain stationary.

Gas has not hitherto been used in the private apartments of King Edward, but these Surprise Pendants have now been largely adopted in the lighting of Sandringham House. The same system has been carried out in York Cottage, the residence of the Duke of York.

So greatly has the convenience of this pendant been appreciated, that the inventor decided to adapt it to the electric light, and as far as is possible it is now being manufactured in various styles in order to suit any rooms.

A patent ceiling fitting is used for these pendants, which permits them to be fixed either to a wooden ceiling block; or screwed on to iron pipe in the ceiling or hung from the ceiling without any alteration whatever. It is impossible to damage or twist the wires when turning the pendant in a horizontal direction and the ceiling fitting

is so arranged as to completely insulate the pendant from the building.

The same firm has now gone largely into the manufacture of electric and gas fittings of the Art Nouveau.

After passing through all the old English styles, and the more or less ornate styles of the various French epochs, particularly the Louis XV. and Louis XVI. with their beautiful scrolls, gilding and floral designs, their lustres and the effective cut glass bowl pendant which has lately come into such favor for electroliers, something entirely new was wanted.

"Modern Style" was introduced and was soon in vogue with some of the crudest and most grotesque designs which it was possible to invent.

All this, however, has been gradually modified, and the latest evolution is the Art Nouveau, which now reigns supreme and seems likely to hold its own for some time to come.

Some of the most beautiful gas and electric fittings are now made in this new style, and the very latest thing of all is the new iron work either in natural coloring, finished black or silvered, and this is, of course, specially suitable for the original designs of the Art Nouveau.

A. Hallard.









THE FURNITURE EXHIBITION IN PARIS

THE Furniture Exhibition held at the close of the year in the Grand Palais of the Champs Elysées was an immense success and the American furniture manufacturers would no doubt have a similar result if they opened an exhibition on the same lines as the French one in Madison Square Garden. The idea of this enterprise originated with M. Guiffrey, the Director of the Gobelins Tapestry Manufactory, M. Fenail, the well-known art collector, and M. Fernand Calmette, who is both an artist and an author.

About a hundred of the most beautiful pieces of tapestry made at the Gobelins were hung on the walls of the spacious first floor galleries of the Palace, and never have these wonderful specimens of handiwork been shown to such advantage. They were hung in chronological order and the soft colorings of many of the oldest pieces were still very beautiful. Some of the best tapestries of the Louis XIV. epoch were entirely composed of about forty shades of color. Later on the celebrated chemist, Chevreul, created some hundreds of new shades for wools and silks, but as these were not durable, the present Director, M. Guiffrey, uses as many shades as are strictly necessary and full, rich colors as much as possible rather than the so-called æsthetic shades which came into vogue after the Revolution. The tapestries exhibited belonged to the



A VIEW OF M. LINKE'S EXHIBITS.



BOOKCASE, STYLE LOUIS XIV. Janson, Designer.



A CLOCK.

Linke, Designer.

seventeenth, eighteenth and ninteenth centuries and were copies of the paintings of Le Brun, Mignard, Boucher, David, Baudry and other great masters. The illustration we give of Moses is from a piece of tapestry executed in the workshop which was established in the Louvre in 1603, by permission of Henri IV. It is from a painting by Simon Vouet, the most celebrated artist of that epoch. The border of this piece is very remarkable, as the designs are all different.



A LOUIS XV. WRITING TABLE.

Linke, Designer.

The corridors outside the tapestry rooms were filled with various exhibits in the way of furniture and decorative art.

The specimens from the Sèvres manufactory were among the most beautiful of the ornaments. A very novel collection of leather-work was shown by Mlle. Henriette Massey, velvet cushions with leather appliqué work and an extremely handsome curtain of leather with a bold design in relief and a heavy fringe of plaited leather cut in narrow strips. There was also an effective screen in this collection. Unfortunately, the design of the curtain is scarcely visible in a photograph, as the leaves are in shades of brown and green, and the curtain itself of green.

The Boule School of Work showed some very fine carved wood designs and one or two quaint pieces of furniture. The ground floor of the palace was entirely given up to furniture, decorative art and model kitchens.

M. Linke's stand was one of the most attractive, and he showed some similar pieces of furniture to those for which he won the gold medal at the Paris Exhibition of 1900. Most of his furniture is of dark wood with bronze mountings of the Louis XV. and Louis XVI. periods. Many of the copies of historical furniture are so



A COMMODE, LOUIS XV. STYLE.

Linke, Designer.

new looking that they appear crude and incongruous, but everything on this stand was harmonious and subdued in coloring and style. The clock, of which we give an illustration, stands upon a base of marble. The four legs are entwined with branches of oak and apple tree. A Cupid is just about to strike a blow on the bell of Time, while the Moon smiles down upon him. Higher up the Gallic cock is crowing at dawn, and above that the fingers of the clock mark the hour on the globe, which represents the world, while Time dominates all with his pitiless scythe. The Commode of dark wood and bronze with two sculptured figures represent Modesty and Coquetry. Another Commode of Louis XV. style represents the chief characters in the Barber of Seville. At the top

is the Count Almaviva. At the two corners are Figaro and Rosine smiling at each other. Below are Basile and Barthollo, whilst in the centre appears Cupid brandishing his torch to prove that he is the real master of the comedy. The Louis XV. writing table is one of the richest pieces of furniture exhibited by M. Linke. Our illustration represents the back of the table, which is more ornate than any other part. At the two ends are sculptured figures of Science and Art protecting Abundance in the form of a young girl, whilst in a frame of flowers, fruit and corn a landscape appears. Agriculture



A COMMODE, LOUIS XV. STYLE.

Linke, Designer.

is plowing the fields, whilst Commerce is represented as a ship sailing over the seas and in the horizon is the sun rising and forming a halo around the picture. On either side of the front of this table are two sculptured children representing Vigilance and Discretion, whilst branches of oak and laurel leaves are intertwined all around. A small writing table for a lady's boudoir is finished with a cabinet for stationery, upon which a Cupid is seated.

At the Janson stand there was some very handsome furniture, among other things a writing table of dark wood with bronze mountings and clock fixed to the upper part, and a bookcase of

Louis XIV. style, of which we give an illustration. It is in satin wood with bronze mountings.

There were also various new inventions in the way of office and library fittings. The new bookcase invented by M. Galante, the well-known surgical instrument maker, is a very ingenious contrivance. With these bookcases the shelves can be moved to fit any sized book. The framework is of wood with two uprights of iron on each side. On these uprights the shelf supports are fixed, and underneath each support are springs with rings attached to them. By pressing these two rings together precisely as we do with scissors, the support can be raised or lowered and the shelf thus arranged to fit any sized book. These Etnalag bookcases are made in every kind and the shelves with supports are sold separately as required. It is a most ingenious invention, and a great improvement on the old notch system, as the shelves are moved so easily.



The kitchen installations were very compact, and some of the new cooking stoves are very great improvements on the old ones. Modern Hygiene had its place with heating apparatus for bath, shower bath arrangements and wash-hand stands of many new kinds. The Salamander is a kind of movable fire grate; it can be wheeled from room to room and fixed into the fireplace. It is charged once a day with coke, and in this way goes on burning all the winter through at a cost of from six to ten cents a day. This stove is a very favorite one in France, as the flame can be seen, which is not generally the case with heating stoves. It warms the room better than an ordinary open fire, is kept going much more easily and is not as dangerous.



The Salamander stand had also a new bath on view. When not in use, this bath, which is fixed on to a slab, closes up and has the appearance of a wardrobe. This bath, the illustration of which we give, is called the Siren.

The Table of Indoor Games exhibited by the Maison Guérin is

very ingenious, and as it takes up so little room, it is also quite practical.

With regard to decorative art, some of the most beautiful things on view at the Exhibition in the way of ornaments were the pewters. There were plates, vases, jugs and ornaments of every kind, and those on the Ettlinger stand were particularly attractive. We give models of many of the objects of art on this stand, many of which are the work of very well known artists. Among the very newest ornaments were those shown by M. Dalpayrat. They were of stoneware with metallic tints burnt in. The sombre browns, greens, reds and blues were the distinguishing feature of these articles, and as the beauty was in the coloring it is impossible to give specimens.

On the whole it was quite evident from this exhibition that the Art Nouveau is making great headway in Paris.

A. Hutton.

THE ARCHITECT'S PORTFOLIO

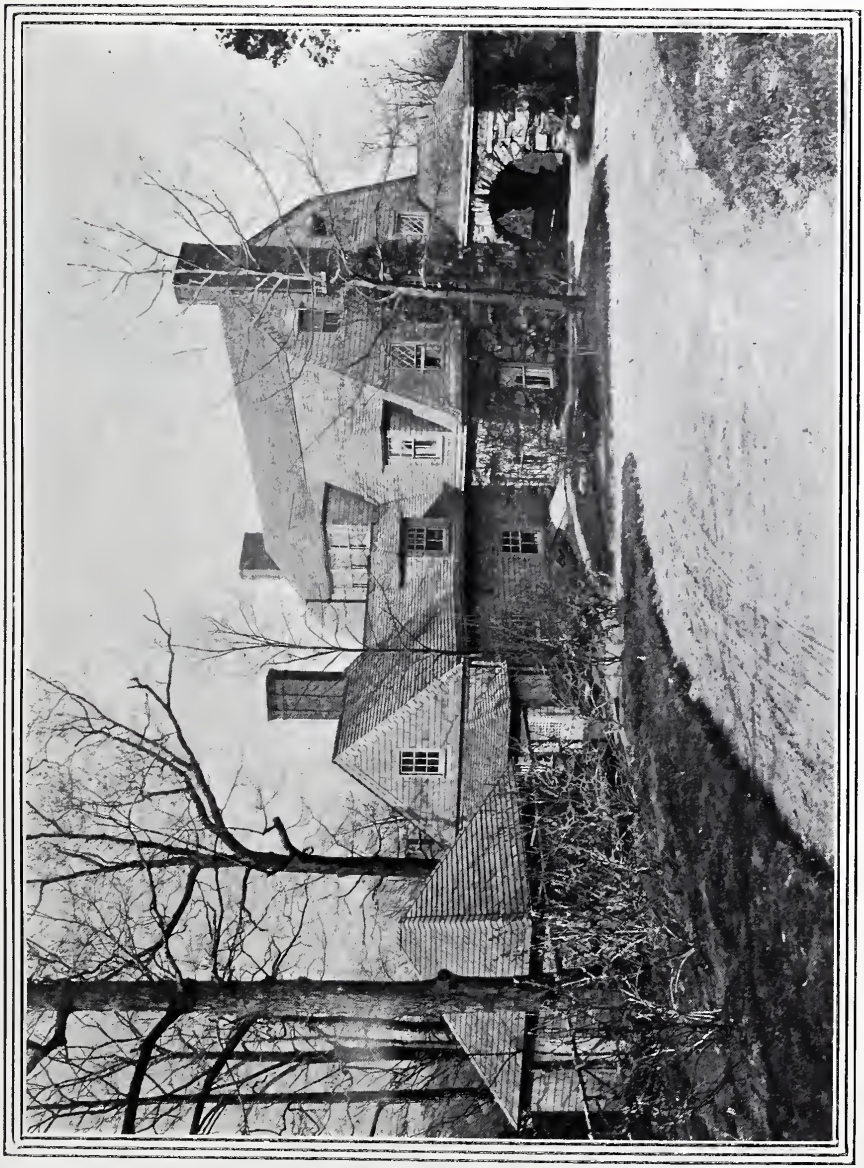
OF

RECENT AMERICAN ARCHITECTURE.

A CHRONICLE IN BLACK & WHITE



A "MODERN INSTANCE" OF THE FEUDAL (IN WOOD).



GREY ARCHES.

Lawrence Park, Bronxville, N. Y. Mr. Fred Geller, Owner. Wm. A. Bates, Architect.



GREY ARCHES.

Lawrence Park, Bronxville, N. Y. Mr. Fred Geller, Owner. Wm. A. Bates, Architect.

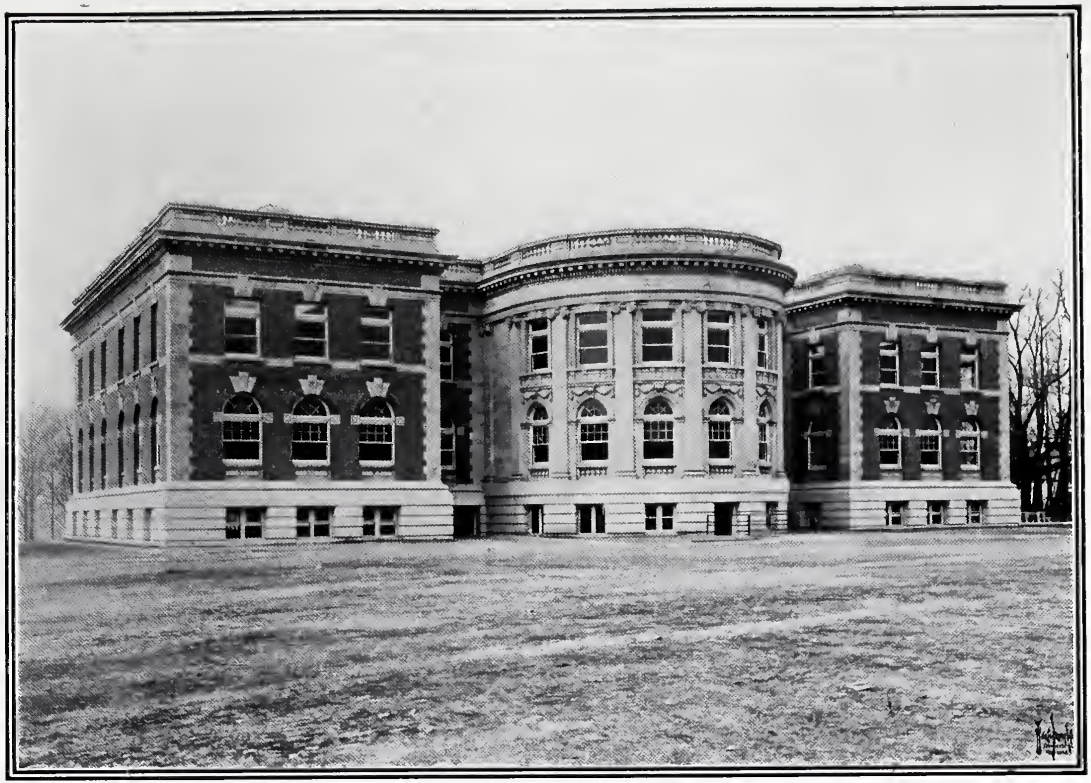


RESIDENCE OF MR. FRED GELLER.

Lawrence Park, Bronxville, N Y. Wm. A. Bates, Architect.



NEW YORK ORPHAN ASYLUM NEAR HASTINGS-ON-THE-HUDSON.
Front of the Administration Building, facing the Hudson.
Wurts Bros., Photographers. James B. Baker, Architect.



NEW YORK ORPHAN ASYLUM NEAR HASTINGS-ON-THE-HUDSON.
Rear of Administration Building.

Wurts Bros., Photographers. James B. Baker, Architect.



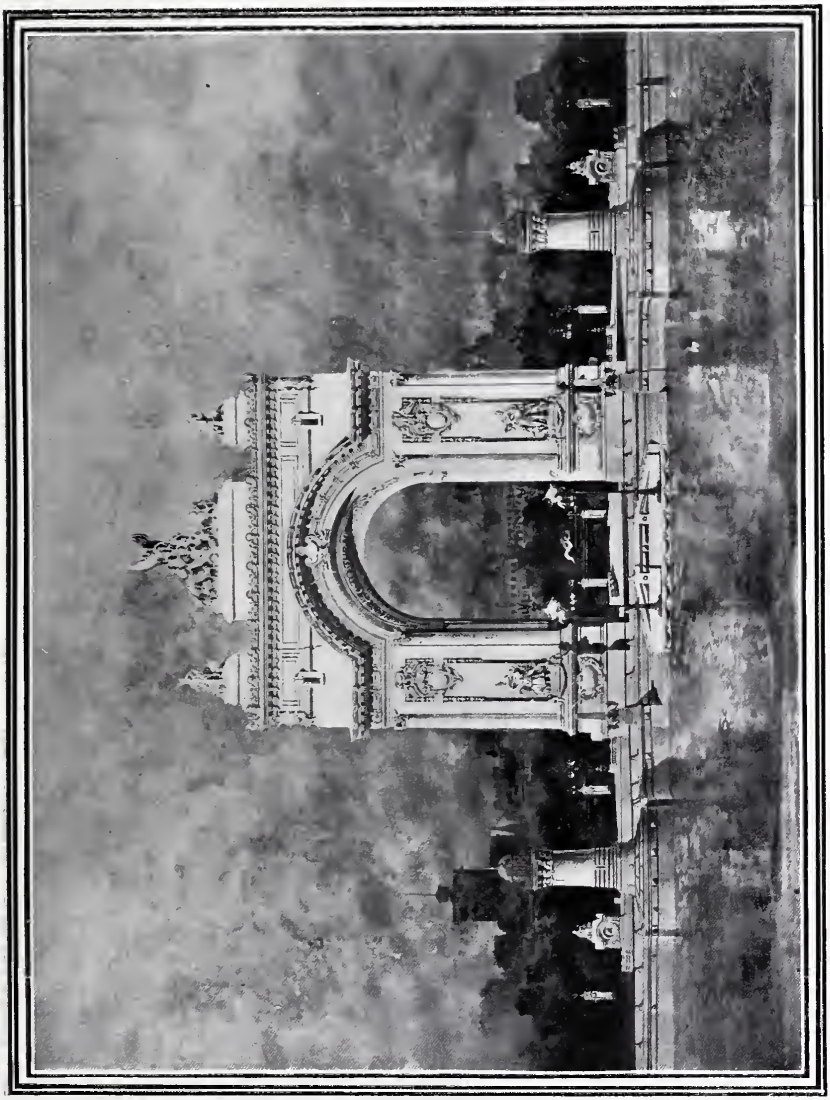
NEW YORK ORPHAN ASYLUM NEAR HASTINGS-ON-THE-HUDSON.
General Layout of Houses and Grounds, Showing Circular Arrangement.
Wurts Bros., Photographers. James B. Baker, Architect.



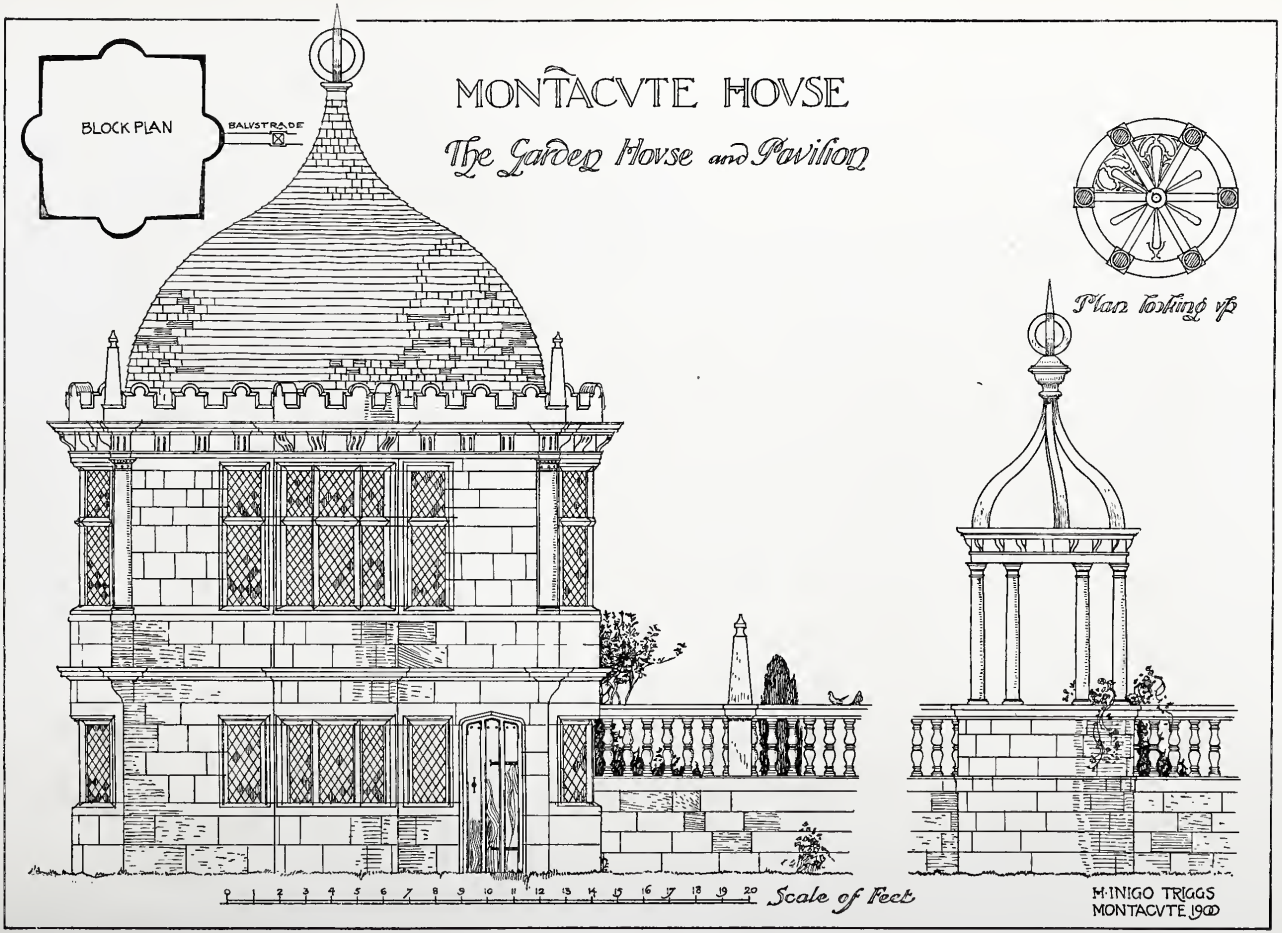
IRON WORK, HANOVER NATIONAL BANK.
Executed by Richey, Browne & Donald. James B. Baker, Architect.



BRONZE WORK, HANOVER NATIONAL BANK.
Executed by Richey, Browne & Donald. James B. Baker, Architect.



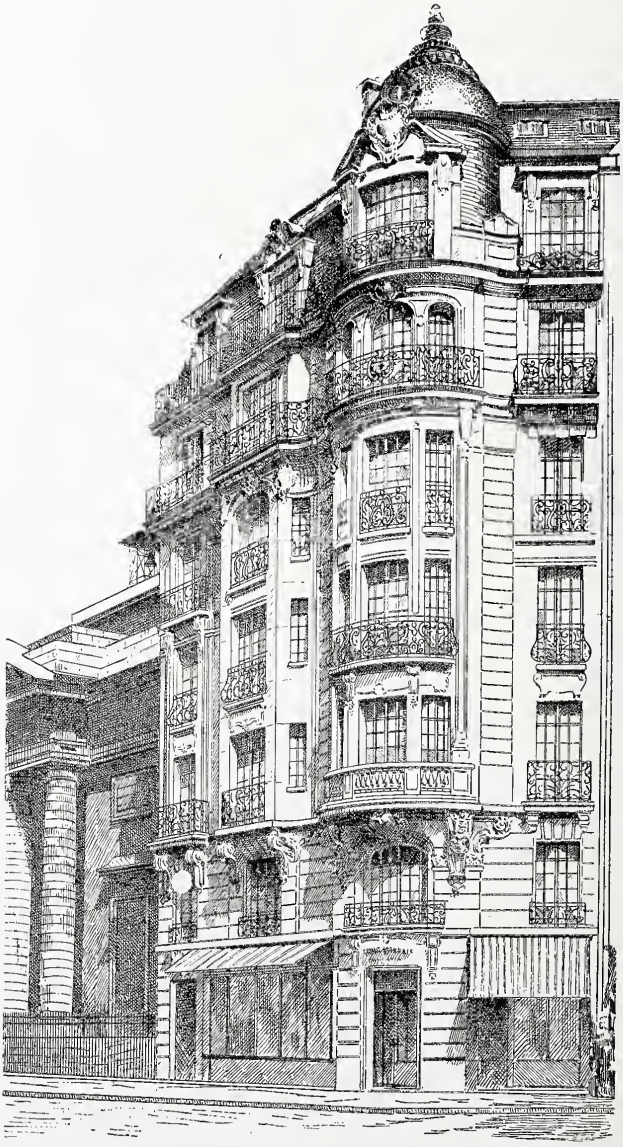
DESIGN FOR ENTRANCE GATE TO NEW YORK CITY AT THE BATTERY.
Ernest Flagg, Architect.



THE GARDEN HOUSE AT MONTACUTE HOUSE, ENGLAND.



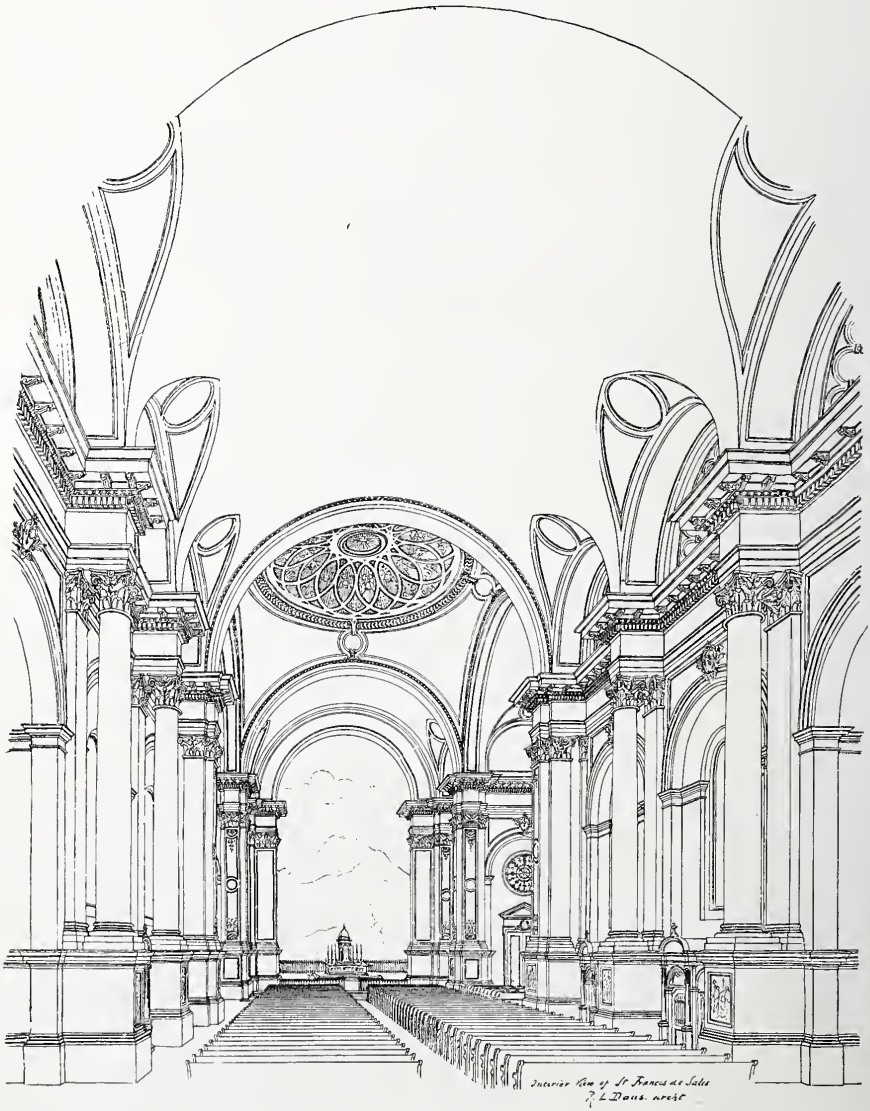
OLD ENGLISH FARM, SURREY, ENGLAND.



PARISIAN APARTMENT HOUSE.
Rue du Faubourg, S. Honoré, and Rue La Boëtie, Paris.



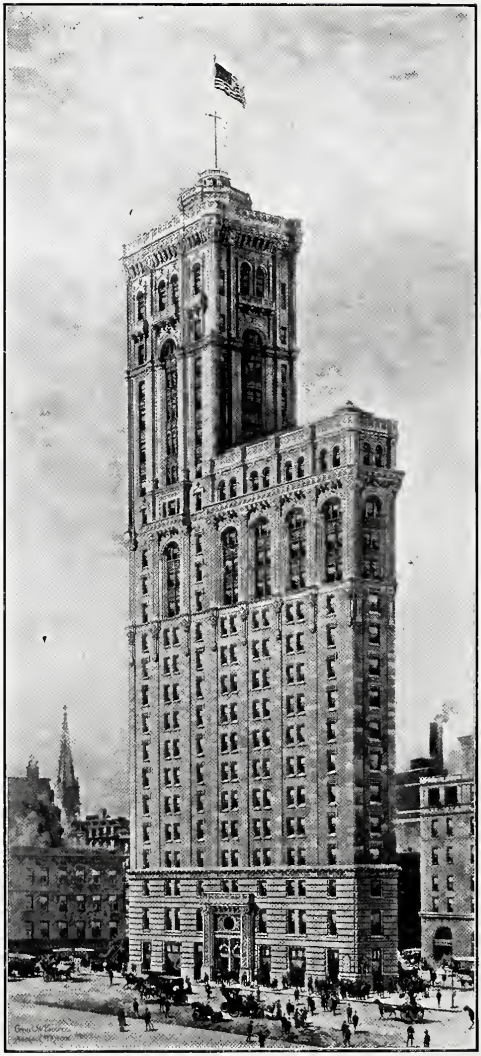
No. 270 BOULEVARD, RASPAIL, PARIS.



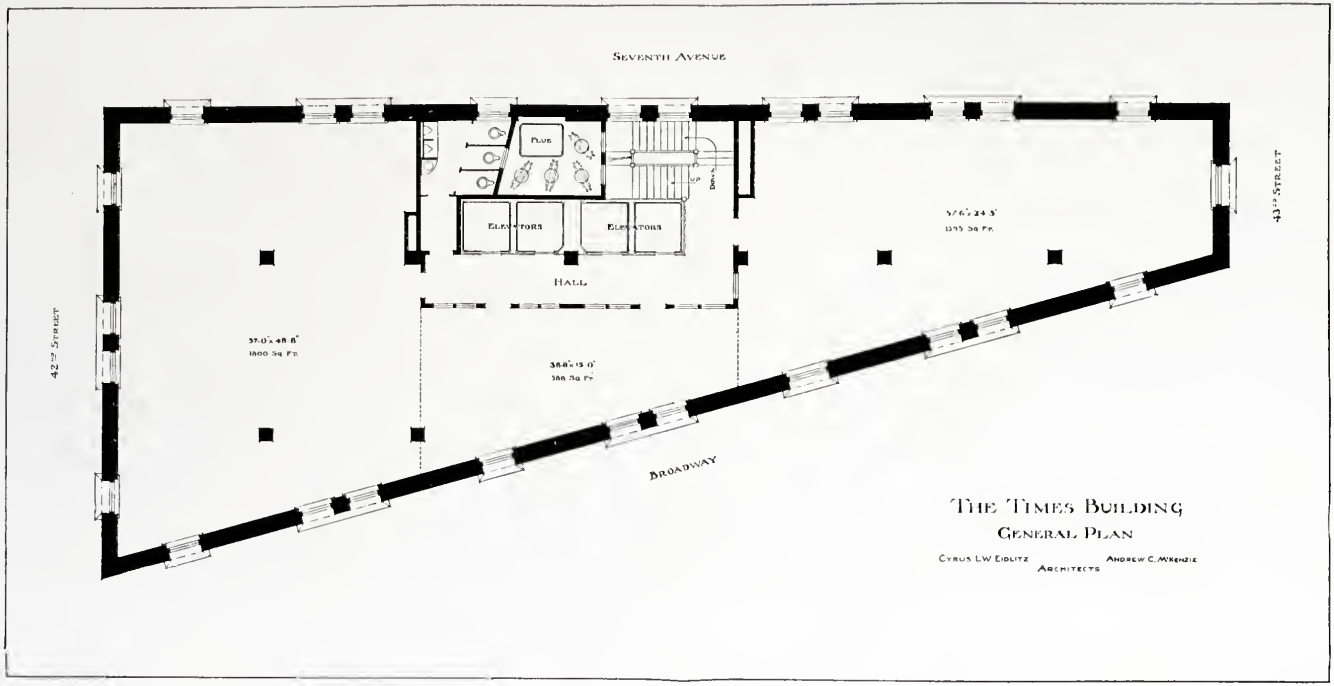
INTERIOR OF ST. FRANCIS DE SALES, BROOKLYN.
R. L. Daus, Architect.



SAINT OUEN, ROUEN, FRANCE.



THE NEW YORK TIMES BUILDING.
Cyrus L. W. Eidlitz, Architect.
Broadway and 42d Street, New York City.



FLOOR PLAN OF THE NEW YORK TIMES BUILDING.

Broadway and 42d Street, New York City. Cyrus L. W. Eidlitz, Architect.

TECHNICAL DEPARTMENT.

AN INTERESTING AMERICAN INDUSTRY.

IF there is any one article for which the Orientals have been noted for ages, it is for their rugs. As makers of artistic and serviceable floor coverings they have built up a world-wide reputation, and have enjoyed practically a monopoly of the better class of trade. But the Orient is a great many miles from this country, where people want things in a hurry, and of recent years conditions have changed to such an extent that the profitable manufacture of rugs of the very highest class has been made possible in America; and, as might be expected, the opportunity has not been neglected.

Nineteen years ago the Persian Rug Manufactory started to make hand tufted and chenille Axminster rugs to order, and what was at first in the nature of an experiment, has proved to be not only a success but a pronounced and unqualified one. The advantages claimed for rugs made in this country over the Oriental goods are several. In the first place, rugs of any size or shape can be made, to fit any room, hall or stairway; and as the time required to finish an average rug is only from four to eight weeks, troublesome and costly delays are avoided. And then, again, architects' or decorators' sketches and color schemes can be followed exactly, making it easy to have rugs made in special patterns and colors to harmonize with wall coverings, hangings and furniture. Very often the only inharmonious note in a room is produced by an inappropriate rug or carpet, and no matter how large a stock one has to choose from, it is seldom possible to find ready made just the combination of pattern, size, shape and color required.

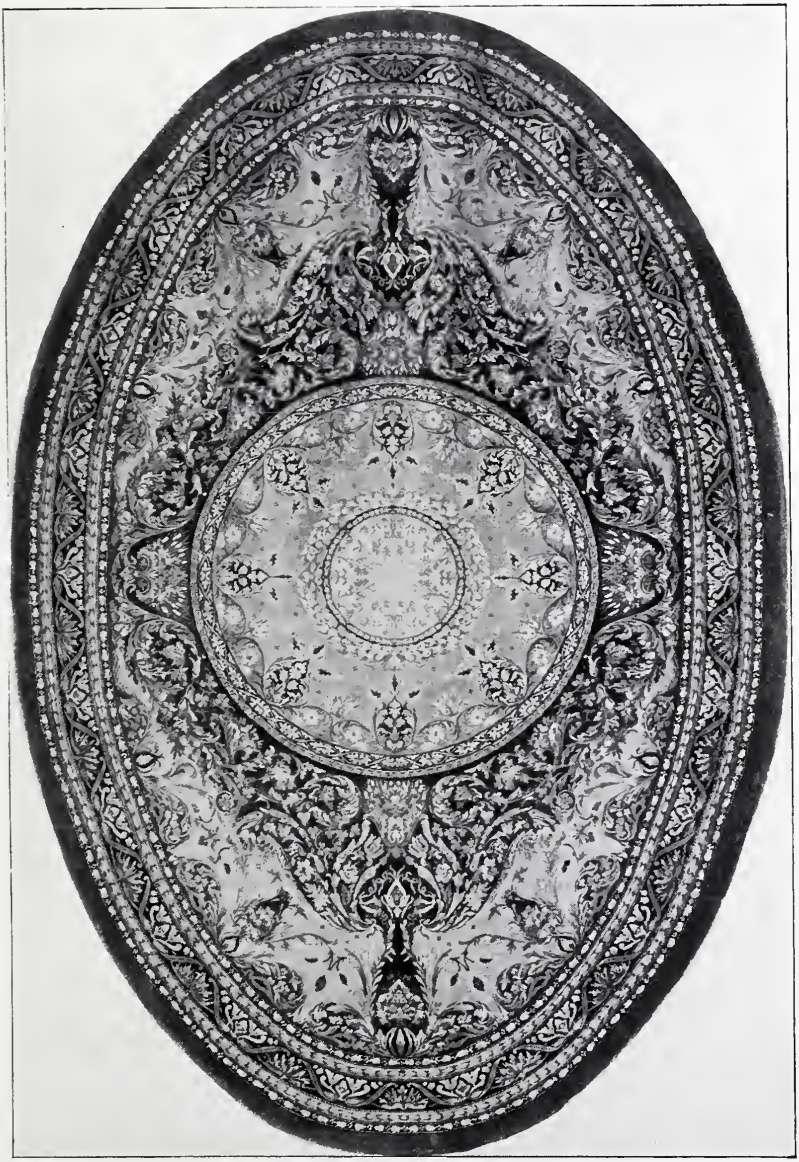
The wools and worsteds used in the manufacture of these rugs are of the very best, and are dyed separately for each rug with the fastest vegetable dyes. Consequently every rug retains its color perfectly, and their wearing qualities are not surpassed by any rugs made.

A visit to the show-rooms of the Persian Rug Manufactory at 898 Broadway, New York, will surely be repaid, even if one goes without the slightest intention of ordering a rug. The exquisite pattern and coloring of many of the specimens shown are a revelation to any one who has never to his knowledge been brought face to face with these American-made fabrics.

Many elegant residences, clubs, public buildings, hotels and yachts furnished with rugs made by this company bear witness not only to their durability but to the good taste displayed in the choice

of designs and colorings, while the rich depth of the pile produces a sumptuousness beyond compare.

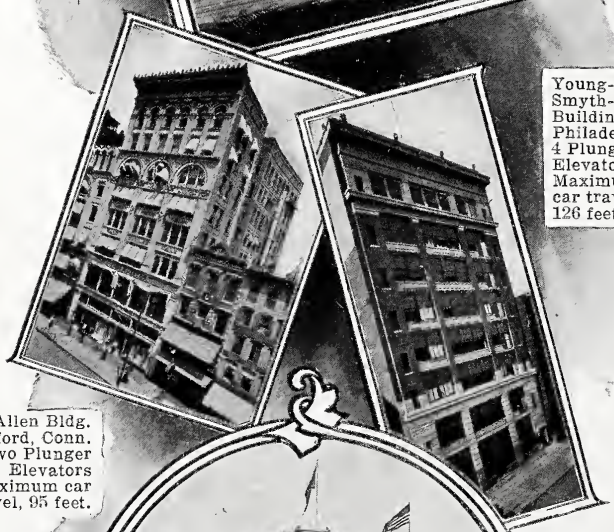
French, English, German or Italian designs are as well handled as the Oriental.



This elliptical hand-tufted rug, 15 × 27.7 feet, contains 1,400,000 hand-tied knots. The work of six girls for five months was required to make it. Twenty-five shades of worsted were used, and the finished rug weighs over 200 pounds.



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Vol. XIV (WHOLE No. 60) No. 3

The Architectural Record

September, 1903

25¢

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THE FORMER STUDIO OF MR. WALTER APPLETON CLARK

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A VASE IN THE "MODERN STYLE."

The
Architectural Record.

VOL. XIV SEPTEMBER, 1903. No. 3.

THE BUILDING OF A PARISIAN HOUSE.

THE fine stone and brick apartment house at the corner of the Avenue Henri-Martin and the Rue Décamps, upon which my companions and I have been working for so many months, is about to be handed over to the plasterers and carpenters. Our work—masons' work—is finished, it is for others to complete what we began, and make the house worthy of one of the most fashionable avenues in Passy. Now, let it be known that it is always with a certain feeling of regret that I leave one job to start upon another. Naturally, after working in one part of Paris for months at a stretch, eating at the same restaurant, and meeting at the same estaminet* day after day, we workmen become attached to a place, and when we leave it it is like separating from an old friend. This house in the Avenue Henri-Martin seems quite like an old friend to me, and for that reason I gladly seize the opportunity which the Architectural Record has given me of remaining with it is a little longer than usual, even though it be only in imagination.

First of all, it will be as well if I introduce you to my fellow workmen. You will be greatly surprised to hear, on looking at this handsome five-story house, that we number but twenty-five to thirty, including the "contra-maitre," or foreman, who never touches stones and mortar himself, but whose duty it is to see that others do their work properly. Dividing us into our several categories, there are six "compagnons," or journeymen masons; about ten "garçons," or assistant masons; two to four "tailleurs de pierre," or sculptors; and four men whose sole occupation consists in raising and placing the blocks of stone in position. Not a large staff for the building of so big a house! True, we have but to make the foundations and place thereon blocks of stone which come to us from the "chantier"† all ready prepared—blocks sawed into

*Wine shop. †Quarry.

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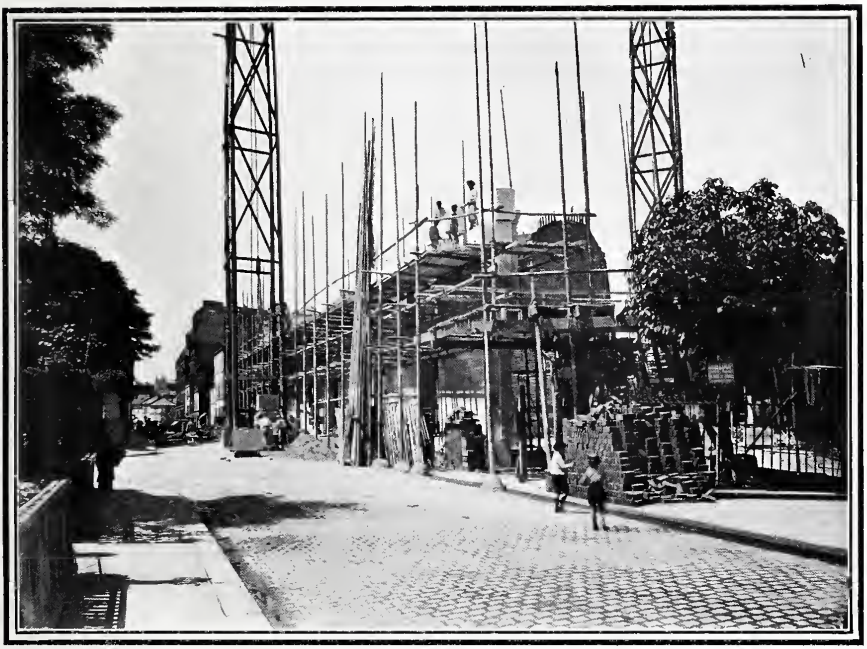
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CONDITION: MAY 9.



CONDITION: MAY 30.



CONDITION: JUNE 27.



CONDITION: JULY 18.

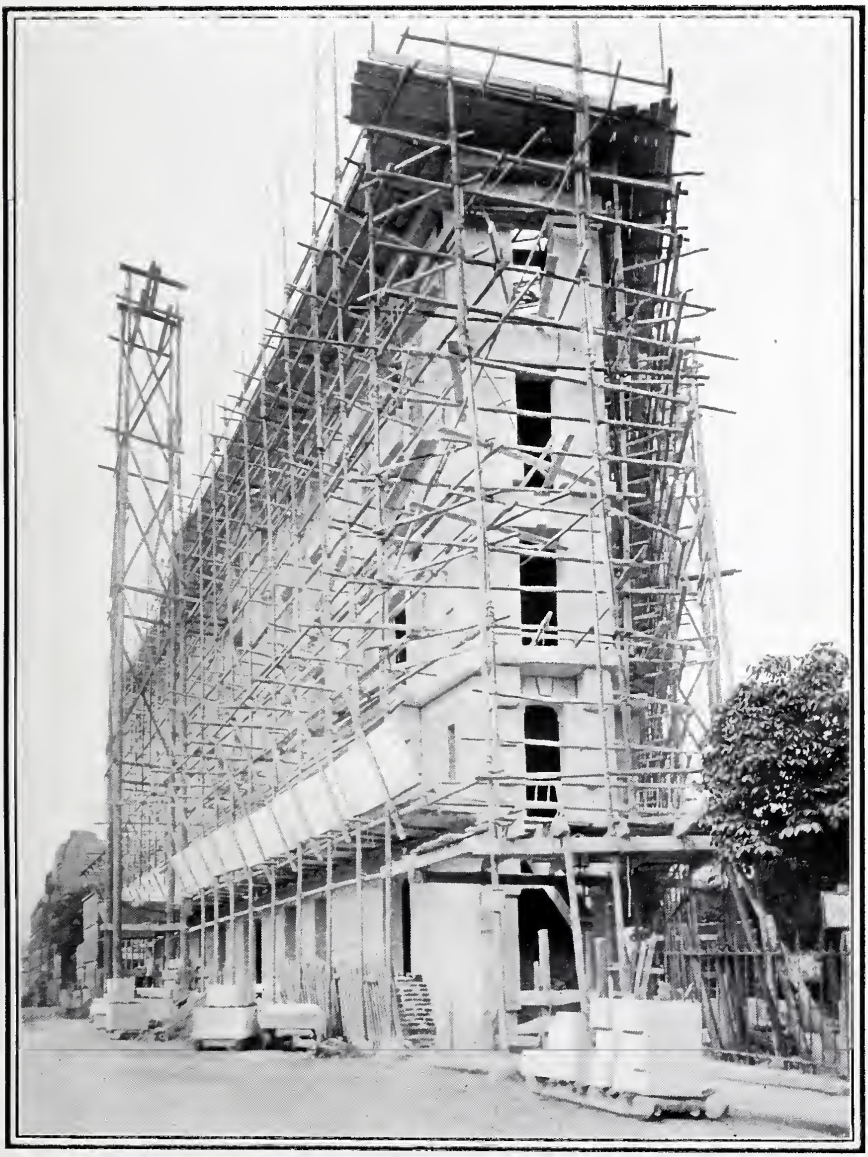
shape so mathematically exact that they fit together like the bricks of a doll's house, yet we should not get through the great amount of work we do without reducing our labor to a system. Each of us has his appoined task, and performs it as quickly as possible and with the least necessary expenditure of energy. Furthermore, certain labor-saving appliances contribute to the speed with which a mere handful of men can construct a large house, as, for example, the winch with which we raise stones and mortar. I understand that English builders use for this purpose a kind of wooden tray on the top of a pole, which they bear on their shoulders, but such a primitive tool would never do in the case of six and seven-



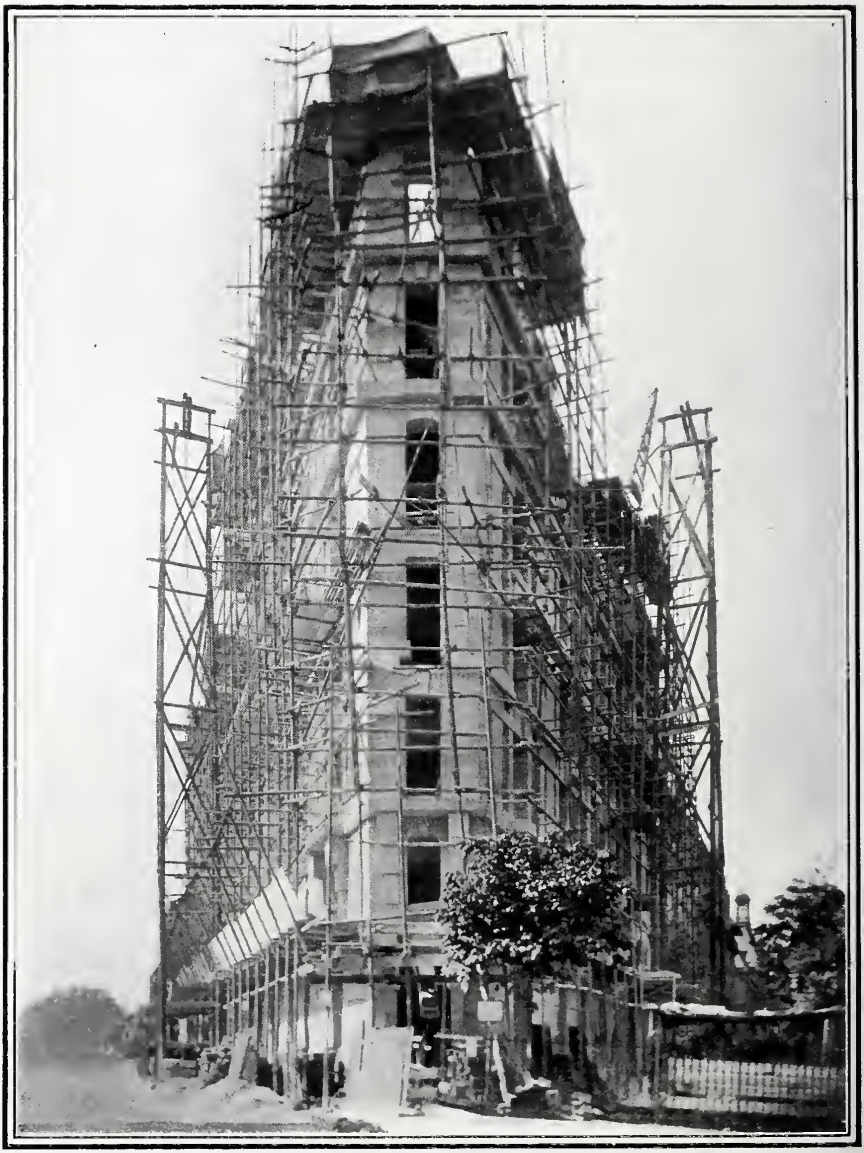
CONDITION: JULY 25.

story houses. So we use a winch which simultaneously winds and unwinds a long cord, one end of which is ascending while the other is descending. In many cases it is worked by electricity, but even when used by hand, as it was in our case, it enables a couple of workmen to do the work of a dozen hod men.

We work on the average ten hours every day, starting in summer at half-past six o'clock in the morning and leaving off at six o'clock in the evening. In winter we start an hour later and leave off about an hour earlier. For our luncheon we are allowed one hour; and at two o'clock half an hour for the "casse-croûte,"



CONDITION: AUGUST 15.



CONDITION: SEPTEMBER 19.

as we workmen call the intermediary snack between luncheon and dinner.

As to holidays, we are not so fortunate as some of our companions in other trades, for, apart from recognized fête days, we are at liberty only one Sunday a month. I suppose that this lack of freedom is due very much to the fact that we are not paid a fixed wage, but so much an hour.

Our wages are according to a scale which has been adopted by the majority of Parisian contractors. Ordinary journeymen masons get 65 centimes (13 cents) an hour, their assistants 50 centimes (10 cents), one of the men who places stones in position receives 80 centimes (16 cents), and the three others who do somewhat similar work 65 centimes (13 cents). The best paid workmen are the sculptors who, after the house has been built in the rough, ornament the coping stones of the main entrance and windows with those beautiful designs for which Parisian houses are so justly renowned. Their work, although they merely copy from plaster casts or drawings, is akin to that of the artist, consequently they are paid from 1 franc 25 centimes to 1 franc 40 centimes (25 to 28 cents) an hour. However, the 12 francs 50 centimes to 14 francs a day which they earn is not much more than the equivalent of the lower wages of ordinary workmen, for the simple reason that a good portion of their earnings is expended in beverages to slake the almost unquenchable thirst produced by the fine dust raised by their chisels and mallets.

Although most of my fellow-workmen are married, they do not take their midday meals at home, but at restaurants in the immediate neighborhood of their work. To do so would be highly inconvenient, if not, indeed, in many cases impossible, for they often live at a great distance, on the outskirts of the city, and their wives who generally follow some regular occupation, such as dressmaking or serving in a shop, are likewise absent. Our midday meal costs us from 2 francs to 2 francs 50 centimes (40 to 50 cents), so that, counting the "casse-croûte" and an occasional drink, our daily expenses, apart, of course, from household ones, amount to 3 francs or 3 francs 50 centimes (60 to 70 cents) a day. There is not a great difference between the expenditure of a "compagnon" and that of a "garçon." Our small, very small apartments in Belleville, Montmartre, or elsewhere cost us from 15 francs a month, and about the same sum is paid for a furnished bedroom in an hôtel meublés by unmarried workmen and assistants. Finally, to finish with monetary matters, a Parisian mason, provided he is sober and otherwise steady, can save 500 francs ($100) a year, while a garçon ought to be able to put by from 200 to 250 francs ($40 to $50).

We began to lay the foundations of this house in the Avenue



CONDITION: DECEMBER.

Henri-Martin on May 1, 1902, and we finished our part of the work in the first fortnight in December of the same year. They are 3 metres below the level of the road, that being the usual depth for a seven-story building. Usually, before commencing to build, the earth is covered with a thick layer of cement, but the ground is so dry in high-lying Passy that such a precaution against damp was quite unnecessary in the present instance.

The wedge-shaped piece of land upon which we built has an area of 600 square metres. On each of the seven stories are two apartments, one letting for 7,000 francs ($1,400) and the other for 5,500 francs ($1,100). The former consist of five bedrooms, large and small drawing-room, dining-room, bathroom, kitchen, etc.; the latter have one bedroom less. The grands salons in the larger apartments are 8 by 6 metres in area, the small drawing-rooms are 4 by 6 metres, the dining-rooms are 5 by 6 metres, and the bedrooms about 5 by 4 metres. In the smaller apartments, the large drawing-rooms are 8 by 4 metres, the petits salons 6 by 3 metres, the dining-rooms 6 by 3½ metres, and the bedrooms 3 metres square. All the rooms and passages are heated by hot air; the lighting is by electricity; the latest sanitary improvements are installed; and the house is, of course, provided with a lift.

A Master Mason.





Pittsburgh, Pa. "GRANDVIEW." J. Edward Keirn, Architect.

(Residence of Lawrence C. Phipps, Esq.)

View from the north, showing ornamental stone approaches to the plaza in front of house; this as well as the residence itself is in the Italian Renaissance Architecture of the Florentine period; marble lions grace the main entrance from lawn, where, in the centre, is a magnificent old Italian bronze and marble fountain.

"Grandview"

Residence of

Lawrence C. Phipps, Esq.

Pittsburgh, Pa.

J. Edward Keirn, Architect

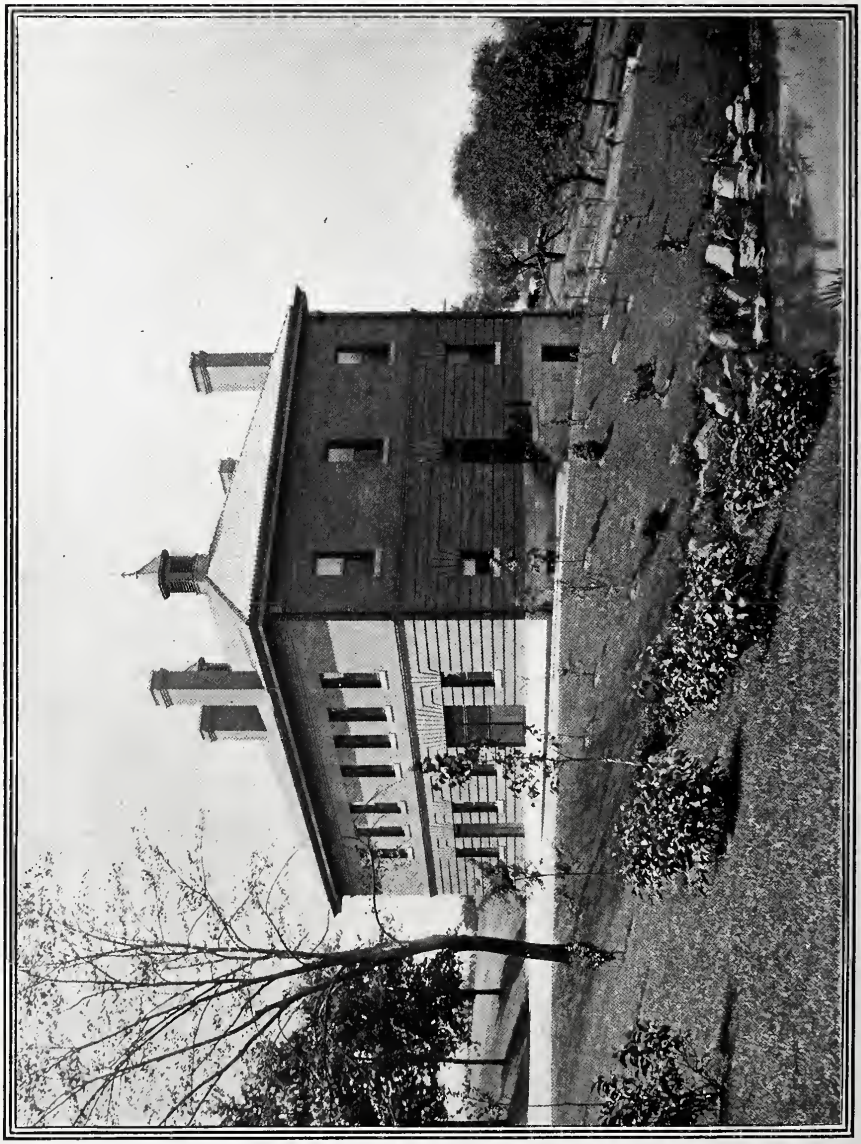


Pittsburgh, Pa. "GRANDVIEW." J. Edward Keirn, Architect.
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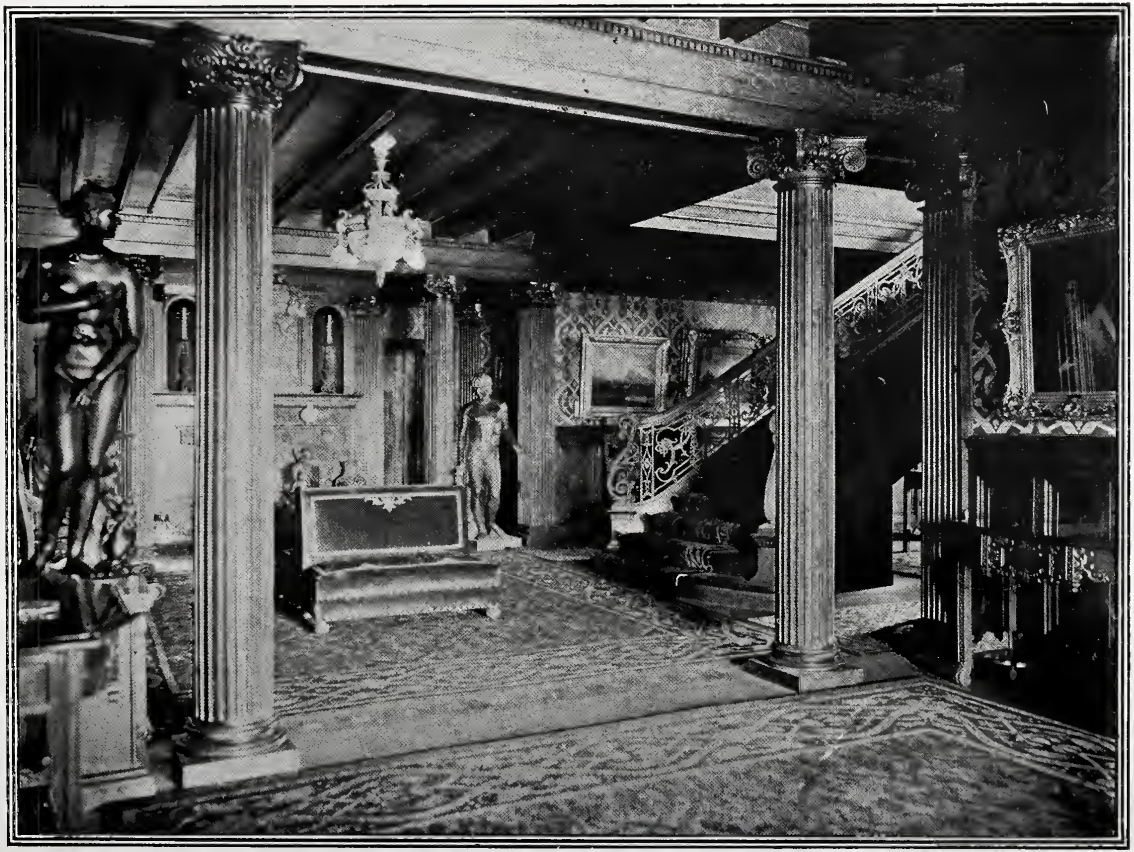
Pittsburgh, Pa. "GRANDVIEW." J. Edward Keirn, Architect.
(Residence of Lawrence C. Phipps, Esq.)



Pittsburgh, Pa. "GRANDVIEW." J. Edward Keirn, Architect.

(Residence of Lawrence C. Phipps, Esq.)

These porches, as well as all ornamental embellishments, are of red portage sandstone, which is in pleasant harmony with the Pompeiian brick of Roman shape.



Pittsburgh, Pa. "GRANDVIEW." J. Edward Keirn, Architect.

(Residence of Lawrence C. Phipps, Esq.)

View in main hall, showing bronze stairway. These halls are in the Italian Renaissance, in harmony with the exterior, and are used in conjunction with the billiard-room as art galleries, in which are many valuable paintings. Many bronzes are artistically grouped in convenient niches. The walls are hung with heavy green silk tapestries, and the hangings and rugs are in complimentary tones of red.



"GRANDVIEW"—HALL, THIRD STORY. J. Edward Keirn, Architect.
(Residence of Lawrence C. Phipps, Esq.)
Pittsburgh, Pa.



Pittsburgh, Pa. "GRANDVIEW"—THE DRAWING-ROOM. J. Edward Keirn, Architect.
(Residence of Lawrence C. Phipps, Esq.)
In this room the panels are hung with delicate shades of rich green silk tapestry; the woodwork is of white mahogany.



Pittsburgh, Pa. "GRANDVIEW"—THE LIBRARY. J. Edward Keirn, Architect.

(Residence of Lawrence C. Phipps, Esq.)

This room is designed in French Renaissance. The walls are covered with blue moire silk, and the woodwork is in red mahogany. Bookcases surround the entire room.



Pittsburgh, Pa. "GRANDVIEW"—THE DINING-ROOM. J. Edward Keirn, Architect.

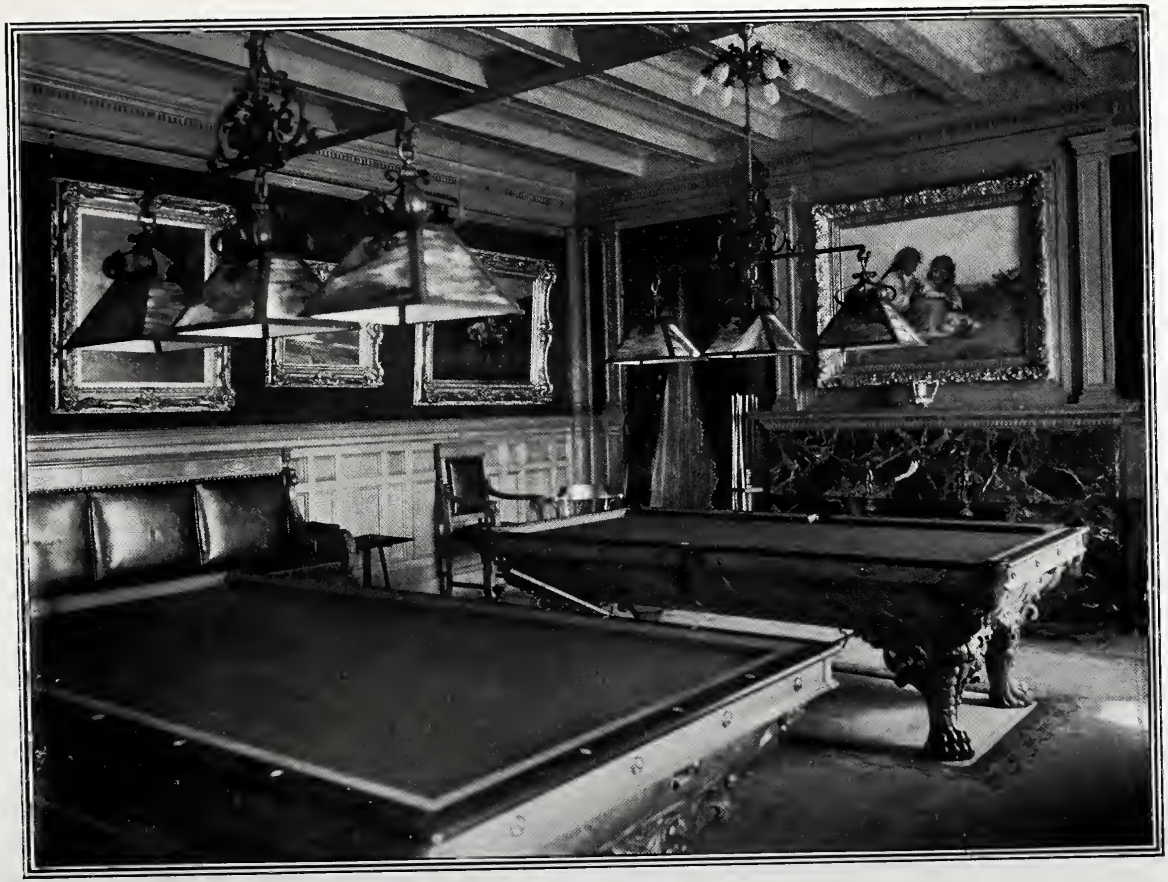
(Residence of Lawrence C. Phipps, Esq.)

This sumptuous room is designed in the Flemish style. The woodwork is of oak, finished in Flemish color. The panels of the walls are hung with ox-blood red hand-tooled leather in special design.



Pittsburgh, Pa. "GRANDVIEW"—THE SMOKING-ROOM. J. Edward Keirn, Architect.
(Residence of Lawrence C. Phipps, Esq.)

This room is designed in the Moorish style of architecture. The carving and decorations were executed by craftsmen from the Orient, part of the work being done in Damascus. Hand-embroidered tapestries adorn the walls, and the design for the ceiling and frieze was taken from the Alhambra. All of the accessories to this room are in this style. The woodwork is of black walnut.



Pittsburgh, Pa. "GRANDVIEW"—THE BILLIARD-ROOM. J. Edward Keirn, Architect.

(Residence of Lawrence C. Phipps, Esq.)

This room is directly connected with the smoking-room on the first floor, and is one of the finest private billiard-rooms to be found in the country. It is used as an art gallery, and hung with paintings by celebrated masters. The walls are hung in rich red tapestry, and the wainscoting and ceilings are in paneled red oak.



Pittsburgh, Pa. "GRANDVIEW"—MAIN HALL, SECOND STORY. J. Edward Keirn, Architect.
(Residence of Lawrence C. Phipps, Esq.)

The design and furnishing of the main halls on the first floor is continued here. This view shows the stairway to the third story.



"GRANDVIEW"—A BATHROOM.

(Residence of Lawrence C. Phipps, Esq.)

Pittsburgh, Pa. J. Edward Keirn, Architect.

This is one of fourteen, and typical of the balance: each bed chamber has its bathroom adjoining.



MISSION DE LA CONCEPCION, A. D., 1731.

Near San Antonio, Texas.

THE SPANISH-MEXICAN MISSIONS OF THE UNITED STATES.

IN order to understand the great importance and remarkable development of these missions one needs to know something of the political methods of the Spaniards. Religion and politics were with them almost inseparable. While in the English colonies but little effort was made to civilize and to christianize the natives the Spaniards thought of that first.

A new country was taken possession of in the name of God and of the king. The first step after the natives had been declared to be the king's subjects was for the Fathers to teach them the advantages of civilization. With the blessings of the Pope and land grants from the king a mission was founded. Military occupation went hand in hand with this ecclesiastical undertaking, and a Presados was established. Colonization by Spanish settlers came later, if at all. It was after the mission of the monks and the Presados of the soldiers had cleared the way that the Pueblo (village) grew up under their joint protection. In some instances the

mission became so powerful as to reverse the natural order, and to protect and aid the Presados.

The missions were at no time intended to continue indefinitely. It seems that ten years was deemed sufficient, after that they were to be secularized; the Indians to be made citizens, each with a plot of land, and the surplus to be divided by Church and State. This seems rarely to have been done so soon. It was evident that ten years was entirely too short a period in which to train the savage to rely upon himself, and to form with his fellows a civilized community. Moreover the fathers having worked hard for many years were unwilling to lose the fruits of their labor, and give up a field already prospering to take up another with the work attending the breaking of new ground. For this reason the mission continued to exist and prosper until such a day as the political authorities at home were pleased to consider the work ended. Secularization then meant plunder. Very few years were sufficient to undo the work of many.

The beginnings of the missions were small, often very small. One or at most two padres were detailed to a new station. A cross and a bell, with which to call the natives together, were the first requisites. Pecuniary support was rarely given. Many paid for their own transportation from the college in Mexico to some bleak outpost in Arizona or some balmy port on the Pacific.

The date of the founding was called the "ereccion." Of course none but the very simplest of structures could be erected at first. It required many converts to till the land, make bricks, cut adobe and raise walls. It was only after years of struggle that prosperity set in, if indeed it set in at all.

A prosperous and well appointed mission was an important institution and a center of great activity. For this were required many apartments or separate buildings. The more important among these were: the church, a small chapel or two, a convent, a granary, a hospital, school-rooms, shops of various kinds, and cloisters and cells. These were so grouped as to enclose an irregular quadrangle 300 or 400 feet each way. Such planning afforded also protection against the too treacherous Indians who lived in huts beyond the gates.

The young girls of the community were brought up in the convent, which sometimes had its own little close or courtyard. The great square or close belonged to the padres. Within was a garden with walks, around it ran the cloisters. There in seclusion they found respite after the day's tasks were done.

The position of the church and its orientation varied. Sometimes it was entirely within, sometimes without the enclosure, more often it formed a part of it. It fronted south, east or west as con-

venience demanded. In plan it was very simple. The better ones were cruciform and all were single-aisled. The ceilings were timbered, vaulted or domed. The walls were heavily buttressed on the outside.

In point of style these structures are most interesting, not as exceptions from the principles laid down in the beginning, but as the most unmistakable proofs. The Italian Renaissance had, in the course of time, as seen in the papers on Spanish architecture in preceding issues of this magazine, spread to Spain. There it found a special development, and though in no wise as imposing or successful as in Italy and France, it was hardly less characteristic. It is these characteristics, slightly modified by the exigences of the case, which it shall be the aim of this paper, at least incidentally, to point out as far as it has been possible to recognize the same in the Spanish-American mission buildings. Besides the purely Renaissance motives and pecularities it is also worth while to pay attention to a slight admixture of Moorish to be found partly in the design and more in the details.

As a negative quality, as something lacking, it is well to notice the absence of Gothic in any form. In this respect also do the buildings we are to consider resemble "Colonial" work, in which there is rarely to be found even a pointed window. All this shows into what utter oblivion the work of the Middle Ages had fallen toward the close of the eighteenth century.

In order to illustrate more fully these points several parallels have been gathered and illustrations of work of Old and New Spain brought into juxtaposition.

Let us now consider specifically the works of different localities, for there seems to have been three principal centers—in Texas, in Arizona and New Mexico, and in California. We shall begin with the Texas missions, dating from the beginning of the eighteenth century and leave to the last those of California, which date from the close of the same century. Altogether there were nearly a hundred establishments, about fifty of which had extensive buildings; only in three or four is there still conducted a semblance of divine worship. The very location of some of those in Arizona and New Mexico is not known, as the few records that were kept have mostly been destroyed, and every trace of the buildings has disappeared. All are now in ruins, "the grandest ruins in America," as they are the only ones, barring of course, the prehistoric ruins of Central America and elsewhere.

Texas.

There are in Texas the remains of five missions, located in and around the old town of San Antonio de Bexar, one of the claimants to priority among the cities of our land.



SALAMANCA, SPAIN.—CASA DE LAS CONCHAS.



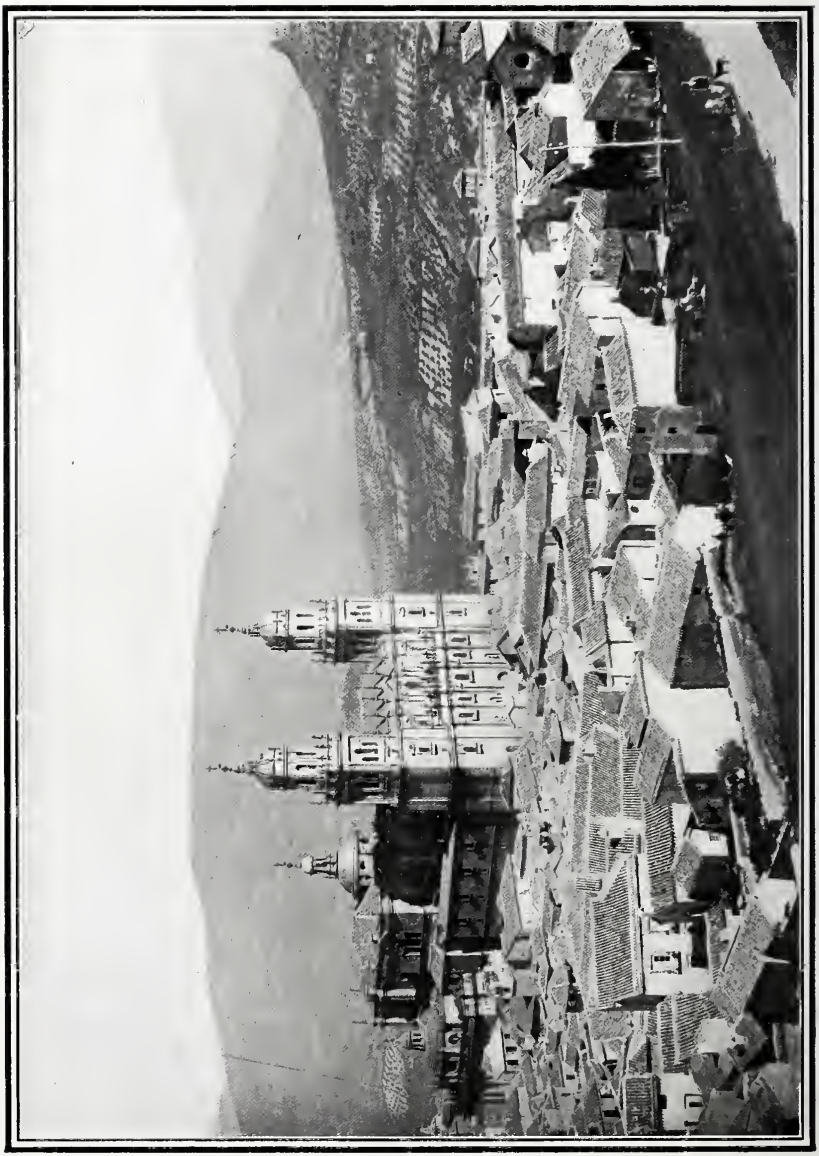
CLOISTER IN SALAMANCA, SPAIN.



SARAGOSA, SPAIN.—THE TOWER OF SAN MIGUEL.



MURCIA, SPAIN.—GENERAL VIEW OF THE CATHEDRAL.



JAEN, SPAIN.—GENERAL VIEW OF THE CATHEDRAL.

The names of these are: Del Alamo (1700 or 1703) 1744; De la Concepcion (1716) 1731; San José de Aguayo (1720) 1725; San Juan de Capistrano (1731) ——; San Francisco de la Espoda (1716) 1731. The dates within the brackets are of the founding, the Spanish "ereccion."

Little indeed but the churches remain. These being of stone and well built have pretty successfully withstood time, wars and relic hunters. They are remarkable for elaborate carving and sculpture, few of the others being comparable with them in this respect. At San José there were once five full figures and also small cherubs, but vandalism has destroyed or removed most of them.



ALCALA DE HENARES. SPAIN.

The ornamental carving is confined in New Spain as in old to the doorways and windows in Spanish rococo of the most unrestrained type, but not without elegance and charm. A Baptistry window from San José is fairly overrun with carvolutions and involutions. Even the bit of decorative cornice over it is not left plain. It is claimed that these carvings were executed in Spain, and the stones transported and fitted much as in modern terra cotta work. But that other claim is probably true that Huicar is the artist carver to whom we owe the statues and the decorative work of this remarkable mission.

The Alamo, San José and la Concepcion each had two low towers flanking the entrance. Three of the six still remain. A peal of bells once chimed merrily in the upper story. The two other missions had no bell towers, but the front walls were carried up and the bells hung in two stories of arches. This had been done long before in the old cathedral of St. Augustine, Florida. Indeed, the practice of hanging bells in arches is still older, recurring often enough in Spain, and seen even in the work of the Moors, as in several fine Moorish towers of Zaragossa. The tower of San Miguel is reproduced in this connection.

The architectural ambition of these presumably untrained builders is remarkable. There is the Concepcion with a soaring



SAN XAVIER DEL BAC.
1768-1798.

dome crowning the intersection of the cross. Strong buttresses receive the thrust of the roof. At San José, though the church itself is a simple oblong, there is an interesting little chapel alongside, with three low domes roofing it. The granary of the same mission is something of an achievement, deserving a passing notice with its flying buttresses down near the ground.

There is an historic interest in these Texas missions. The Alamo is intimately connected with the troublous times of Santa Anna, Davy Crockett and Bowie, in 1836.

It is evident that these enclosed squares lent themselves well to purposes of fortification. Even to-day there can be traced the lines of old ramparts, bastions and the like. At Espada there is at the southeast corner a bastion of large stones well preserved;



SAN XAVIER DEL BAC.

cannon and musket holes show its purpose. Arcades, on the other hand, are not so common as in the more picturesque and peaceful California missions.

But little of the color decoration now remains. At la Concepcion, however, there are on the front bits of red, blue, orange and yellow, showing that it was once frescoed. In the interior of another church there appear misty figures of missionaries. The instruments are not so ghost-like as the players, but stand out brightly.

The Christians in Spain showed repeatedly that they had learned a lesson in architecture from the Moors. In fact they learned it so well they never quite forgot it, and even when some of them had crossed the ocean and came to rehearse their alphabet of architecture they recollected several Moorish characters. Interesting reminiscences are seen in the curious outlines of windows and

arches previously noted, in the serrated cornice tops of San José, in the "Alhambra shape and lines" of the Espada entrance door, and in some zigzag fresco patterns.

The mission depended for support mainly upon agriculture. That this was once extensive and no doubt very profitable can be gathered from the many aqueducts and irrigation ditches, now partly filled up.

When we consider that these missions were the offshoots of central establishments in Mexico, we naturally wonder what greater results were accomplished there. For the sake of comparison the gorgeous cathedrals of Chihuahua and of the City of Mexico, and a view of an old church in Guadalupe are illustrated. It will be seen that the buidings of the missions are reproductions, showing the outlines only of the grand and elaborate structures further south.

Arizona and New Mexico.

We have seen that the connection between Mexico and the Texas missions was a close one. Sonora, Arizona and New Mexico stood in a still closer relationship with the mother country. There are mission ruins on both sides of the arbitrary line dividing the present territory of the United States from that of Mexico. It is a pity there is so little known of these ruins. No writers have taken the trouble to make diagrams and plans, few give dimensions even, being satisfied with meagre descriptions and sketches. Among important ruins are San Xavier del Bac, San José de Tumacocon, San Gertrude, San Dominic at Tuscan, and an unnamed mission at Tubac. It is not worth the while to enumerate more or even to mention those beyond the line in Sonora.

Of all these San Xavier del Bac stands first. It is almost incredible that this grand ruin is to be found in the midst almost of a desert. Three views are given of this impressive pile. Two of these are general views of the church and its dependencies, showing the bleak character of the surrounding country.

The church is 70 by 115 feet, with two towers and a dome. It fronts south. The mission was founded in 1668, but the present church was built between the years 1768 and 1798. Its builder was Pedro Bojorgues, the only name we have among the lay constructors. Presumably he was the architect also. There was a sculptor of whom tradition says that his two daughters were the models for the angels carved upon the front.

This front is a very creditable piece of work, comparing favorably with many similar compositions in Spain. It illustrates the giving over of the orders to decorative purposes, seen in Spanish work of the Plateresque period. Candelabrum shafts and en-

tablatures are distributed over the front in horizontal and perpendicular rows. Huge scrolls vary the composition. The decoration is confined to a limited field around the entrance, finished off at the top with a very fantastic gable of broken and flowing lines. The other parts of the church are plain and bald, quite in line, this also, with Spanish mode of building. The details of the carving do not bear close inspection. The mouldings are large and coarse. The ornaments are crude, lacking the charm and refinement of the mission of San José in Texas. For purposes of comparison with old Spanish work of similar character, the entrance doorways to the hospitals of Santa Cruz in Toledo, and the church of Santa Maria in Calatayud are also pictured.

The material employed in this country of the Apaches was stone, brick and adobe. The brickwork was stuccoed with a hard cement. Some indication of fresco work is found. It was bright and gaudy in its day, and the pictures most vivid, the more unmistakably to impress the Indians with the delights of Heaven, and the tortures of Hell.

The Indians themselves were employed on the fields and in the mines. They seem to have been shiftless and treacherous, and not much inclined to the restraints of civilization. The lives of the missionaries were more often in danger here than elsewhere, and many were they who lost them in their self-allotted tasks. Their influence, however, is still felt in the well-ordered social condition of some surviving tribes.

The number of missionary stations in this region was at one time very great. One authority claims there were forty in 1776. The field was extensive and diligently worked, but the efforts met with only limited success. The greater number remained mere outposts of importance to a history of missionary work, but of no architectural interest.

California.

The missions along the Pacific slope are by far the most interesting and the best known. At the beginning of this century they had attained to an almost incredible wealth after an existence in some cases of only fifty years and more often less. There were thirty-seven all told; sixteen in Lower, and twenty-one in Upper California.

The work was begun by the Jesuits in Lower California, and after the suppression of that order in 1767 it was continued by the Dominicans. In the following year Upper California was assigned to a small band of Franciscan friars. It is the work of these followers of St. Francis of Assisi, which we have now to consider.

To them, as to the rest of the world, California was unknown

except at a few points along the coast. It was discovered in 1542 by Cabrillo, Drake and Vizcayno, and later mariners touched upon some points, descended the harbors of Monterey and San Francisco, and penetrated a little into the interior. The greater part was left to be explored and mapped by the missionaries. They found a balmy climate, many fertile valleys and an abundance of Indians—their main object of search. These, though not as ferocious and warlike as the Apaches and others of the interior, were by no means promising material. Very undeveloped intellectually and physically, their wants were of the simplest kind, and their mode of life was in accordance with them. But nothing daunted the bold pioneers. They began the work with determination and



MISSION SANTA BARBARA (1786), CALIFORNIA.

carried it on with perseverance. This is well illustrated by a little story recorded in one of the histories of California. The Indian language had no word to express the idea of resurrection. The padres tried in vain for a long time to explain the meaning of this word. At last one of them hit upon a scheme, a fly was caught and submerged in water until almost dead. It was then in its stupefied condition laid in the sunshine. The warmth brought it back to life, and the expression used by the Indians while observing this phenomenon was the word adopted as an equivalent for resurrection.

The leader in this missionary movement was Father Jumpero Sena, the presidente, a man richly endowed with the qualities

which go to make new large and dangerous undertakings successful. He was not only personally daring and self-sacrificing, patient with the Indians and eloquent in exhorting them, but he was also capable of inspiring his followers with zeal and unflinching devotion, and had the address to ally with himself the authorities in Mexico, so as to obtain pecuniary backing and military aid.

He founded at San Diego in 1769 the first Upper California mission, and before his death in 1784 eight more. The remaining twelve followed rapidly, except the last two which were begun in the second and third decades of the present century.



DISTANT VIEW OF SANTA BARBARA, CALIFORNIA.

These stations* constituted a chain along the Pacific coast, each link of which was removed from the next by only an easy day's journey. A similar chain was projected further inland, but the early zeal flagged with the unwonted prosperity, and this series was barely begun, the good padres resting content with the success already achieved.

Naturally enough the buildings resembled those we have just considered. These friar architects built as they had seen others build, or as they themselves perchance had learned on the other

*The names of these with their order of establishment is as follows: San Diego, 1769; El Carmelo, 1770; San Gabriel, 1771; San Antonio, 1771; San Luis Obispo, 1772; San Juan Capistrano, 1776; Santa Clara, 1777; San Francisco de Assisi, 1779; San Buenaventura, 1782; Santa Barbara, 1786; La Paussima, 1787; La Ioledad, 1791; Santa Cruz, 1794; San Fernando, 1797; San Juan Bautista, 1797; San José, 1797; San Miguel, 1797; San Luis Rey, 1798; Santa Inez, 1802; San Rafael, 1817; San Francesco Solano, 1823.

side of the ocean. They soon discovered that the new country was subject to earthquakes. The houses were therefore mostly built only one story high, but covered all the more ground. The churches themselves were but a little above the other structures, their squat towers grouping well in the general scheme.

Here we meet for the first time two distinct phenomena which in a very short time would certainly lead up to a new style—adobe and earthquakes. They did produce peculiarities, they did modify compositions. The difference in this respect between the work of old Spain on the one hand and the California missions on the other is almost as striking as is the general similarity.



SAN LUIS OBISPO (1772), CALIFORNIA.

Adobe, a "comando of mud and gravel," the common material, handicapped lofty building from the start.

Some of the churches, it is true, were of stone and vaulted or even domed. But the great danger of such construction was discovered in 1812 when the magnificent dome of San Juan Capistrano was wrecked by an earthquake, killing thirty persons. It was never rebuilt, services thereafter being held in the chapel. One or two experiences of this kind were sure to deter even bold constructors, and for these two reasons the California missions have an appearance of expansion, not extension. It would be interesting, but also futile, to speculate upon what might have come of this if the work so auspiciously begun could have continued, say a century. But for our purpose it is enough to know that the possibility, the

germ and seed of something new was there and by no means dormant.

But before leaving this interesting part of the inquiry let us consider the decoration a little in advance of the more detailed description to follow. The most notable point is that there is so little of it. That too depends upon the materials, for adobe and untrimmed bricks lend themselves but poorly to modeling. In this one might discover a third element in the supposititious development of a new style. For it is evident that the lack of ornament and decoration was partly made up for in more commodious and generous planning, in sturdier construction, and, possibly, in more



SAN ANTONIO MISSION (1771), CALIFORNIA.

careful study of composition with the certain knowledge before the designer that no ornament to speak of could be relied upon to condone the faults of grouping. This is a most important element.

Of other materials employed we notice untrimmed bricks stuccoed or whitewashed. The roofs were tiled. Timber entered into the construction of the roofs and trusses, transported with great patience for miles with human labor only.

The display of architecture is nowhere very great, and the wonder is that there is so much of it. For it must be borne in mind that the padres were more than ambidextrous. They combined in their persons all the talents and accomplishments essential to civilized life. One or two assigned to a new station were expected to bring the savages of the neighborhood into the fold of the church, and to teach them all the arts and crafts, so as



SAN LUIS REY (1798), CALIFORNIA.

within a few years to erect with their help the buildings belonging to a complete mission, to make all the furniture, till the land, dig irrigation ditches, built aqueducts, contrive mill machinery, spin and weave, raise cattle and make wine.

When under these circumstances we find the church at San Gabriel flanked by ten sturdy buttresses rising just above the cor-



EL CARMELO MISSION (1770), CALIFORNIA.

nice, two Doric pilasters on the front of Santa Inez, a queer combination of ten Doric three-quarter columns at Dolores, six semi-detached Ionic columns at Santa Barbara, a gracefully composed gable with six bell arches at San Gabriel, another with four at San Juan Capistrano, unpierced gables with fantastic outlines at San Diego, San Antonio and Santa Inez, belfry towers at San Carlos, Santa Barbara, San Luis Rey, San Juan Bautiste and San Buenaventura, and arcaded or plain cloisters at most of these missions, an arch-ribbed vault here and a dome there, we wonder who the builders were. But this list includes almost all the features—it constitutes the whole repertoire. The rest is plain bare walls with few and simple openings, relieved with the picturesque red tiles contrasting with the whiteness of the walls.



Mission San Fernando 1771
California

The orders are used as the merest decoration, just plastered on. The Ionic columns of Santa Barbara are extremely elongated, the Doric columns of Dolores very short and massive. There is a complete entablature at Santa Barbara, the frieze decorated with a large fret. Over it is a full pediment surmounted by a cross. These features do not appear elsewhere, the entablature and pediment being generally reduced to a few thin mouldings.

The arcades are the most striking and picturesque features. These long corridors, thoroughly Spanish, with their broad arches, thick walls, and low cornices are certainly charming. The effect must have been much greater when the missions were in their prime, and the entire close was a well-kept garden full of fruit and shade trees, flowers and foliage with a gurgling fountain filling the air with its music. The red roofs, the church with its low



THE CATHEDRAL, CHIHUAHUA, MEXICO.



THE CATHEDRAL, CITY OF MEXICO.

towers jutting above the close, the mountains to the East and the limitless expanse of the Pacific to the West complete the picture. Truly this must have been the ideal life of a recluse.

Those who were fortunate enough to visit the Columbian Exhibition could there see the prototype of these arcades in the very charming little court of the convent of La Rabida. At the other



THE CITY OF GUADALUPE, MEXICO.

end of the grounds was the California State Building, a splendid achievement in style suggested by the California missions. Thus were brought together the original and the copy.

That so few of the resources of the architect were employed resulted no doubt partly from the lack of skilled labor, partly from the materials employed. Adobe and untrimmed bricks lend themselves but poorly to modeling. Rustication was never used. The pier capitals are mere mouldings; the bases a few offsets of the simplest kind. Key stones do not occur and even the archivolts were dispensed with. The cornice consisted simply of the tile roof projecting a foot or more. The openings are of the plainest, only rarely enclosed with a few mouldings for an architrave.

But all this was not new. Compare the ruins of San Fernando with the arcades of Alcalo de Henares in Spain. Notice the towers of Santa Barbara in composition! How like the work in old Spain, only much simplified and lower! There are the receding steps, the corner pinnacles, the arched openings and the crowning dome. The tower angles are champered. For the rest it is plain, yet well composed.

With all this simplicity and absence of detail there is a feeling of breadth and generosity in the plannings, an appearance that everything was laid out on an ample scale, and with a view to comfort and solidity, sensations which will make up for any lack of ornament.

The most impressive of them all is San Luis Rey. See its long stretches of arches, grand even in their ruin, and the picturesque church beyond. That it was well built and deserving of a longer life will be seen from the estimates for its restoration submitted to the Government by one of its army officers—$2,000,000. Making due allowance for the extravagance connected with all public enterprises there is still sufficient to inspire admiration for its patient builders. It walls enclosed twenty acres. The main building was eighty by one hundred and eighty feet, the auditorium seventy-five by one hundred. This mission is remarkable in another respect. It possessed a bull ring four acres in extent, surrounded by an amphitheatre with a seating capacity for ten thousand spectators. This building is to the west of the mission. It was built of two walls ten feet apart, each four feet thick. The outer wall was twenty feet high, the inner fifteen. These two supported the tiers of seats. The kind Father Antonio Peyri was the founder and promoter, the architect and constructor of this mission. He fled to Rome just before the decree of secularization, deeply mourned by his Indians. He died in 1835.

A few notes on Santa Barbara may also be of interest. Three successive churches were built, the last one of stone. In 1799

nineteen adobe houses were built for the Indian families. Each was only nine by twelve feet. In 1800 thirty-one were added, and more during the following years, until finally there were two hundred and thirty-four. The garden of the close of this mission is even in its ruins a charming spot.

An idea of the material wealth and possessions of these missions may be obtained from a few figures. In 1834, the year in which the decline began, there were connected with the missions nearly thirty thousand Indians, fairly well advanced toward civilization, from having been the lowest of North American tribes. Yet they were poorly prepared to do battle in life as was seen later in their complete demoralization immediately they were taken from the protecting and directing care of the padres. They had not been taught self-reliance.

The original stock of two hundred cattle and about as many sheep and horses had increased to eight hundred thousand. They raised yearly one hundred and thirteen thousand bushels of grain, and one mission alone produced two thousand gallons of wine. In 1820 the Spanish-Mexican government owed them $400,000.

It was possibly this debt and the greed of the rulers and governors which led to their final dissolution. This was the secularization. It meant that the greater part of the property was confiscated and the valuables stolen. In two years all the establishments were reduced to a pitifully low estate, and a few more years sufficed to complete their ruin.

Santa Barbara alone is still under Franciscan control, though of course, much delapidated. It is used for a college. The others are windswept weedgrown ruins, the refuge of owls and bats, and the quarries and lumber supplies of robbing builders.

* * * * * * *

Evidently these missions are not examples of high artistic merit or of constructive skill. They were, with few exceptions, unpretentious efforts to satisfy the urgent requirements of protection and comfort. This handful of friars on the Western Continent built as well as they knew how. The light they had to go by was not bright, for at its best the Spanish Renaissance was but a poor variant of the Italian and the French. Moreover far removed from the inspiration of the buildings at home, and without the aid of photography, it is indeed a wonder they did so well. Enthusiastic travelers are apt to become rhapsodic. Stumbling across these structures so far removed from all standards of comparison and with the mind unprepared for anything of the kind, it is easy enough to say as one does: "The structures would be an ornament to the city of New York."

But take them for what they are and were intended to be, we may well cherish them. They are our only minor remains of buildings erected in the spirit, though not in the style of the Middle Ages, a late echo on the new Continent of the intense building activity of medieval Europe.

Olaf Z. Cervin.

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THE "MODERN STYLE"

IN

JEWELRY

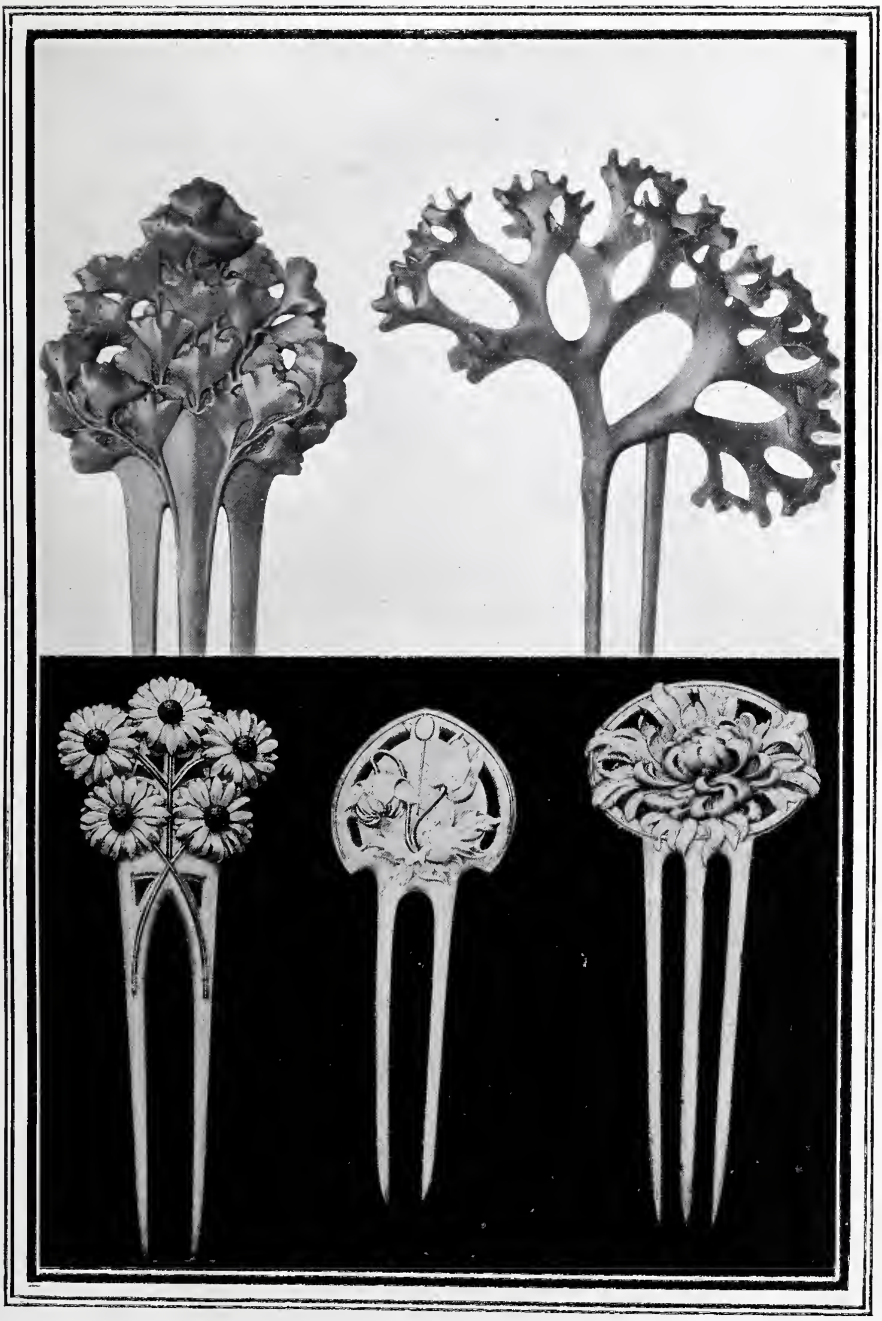
BY

PIERRE CALMETTES.



HORN COMB, STUDDED WITH BLUE STONES AND BUCKLE.

René Lalique.



COMBS.

Edouard Becker.



, LEATHER WORK.

Mlle. Henrietta Massey.

THE "MODERN STYLE" IN JEWELRY.—HOW IT ORIGINATED AND ITS PRESENT POSITION IN ART.

WITHOUT giving a complete history of the jeweler's art, it will nevertheless be necessary in this article, in order to explain clearly by what successive evolutions artists have come to create a style of their own, to go back as far as the 17th and 18th centuries.

During the reigns of Louis XIV., Louis XV., and Louis XVI. there was nothing to equal the variety, originality, and delicacy of the jewelry worn by the fashionable ladies of the day; rings, buttons, earrings, bracelets, and other feminine ornaments set off their dresses to perfection. But a change soon took place. The grand style of the jewelry under Louis XIV., the exquisite delicacy of that under Louis XV., and the artistic simplicity and purity of that under Louis XVI. gave place to the Egyptian oddities of the Empire and the mixture of many styles which was all the rage during the Restoration and in the reign of Louis Philippe.

In the shop windows of jewelers under the Second Empire were to be seen copies of English jewelry, and ornaments in the Moorish and modern Greek styles—unfortunate essays side by side with copies of antique jewelry. For more than a century—from the First Empire to our own day—jewelers were, therefore, mere imitators. On the face of it, this was a most regretable artistic poverty, and it was much to be deplored that modern women, like their predecessors in the periods when art flourished, had no jewelry specially designed to meet the needs of their toilet and at the same time accord with their tastes.

The credit of making the first attempt, in our own day, to regenerate the art of the jeweler and deviate from those copies of ancient ornaments which seemed as though they were going to occupy the attention of makers eternally, is due to a French jeweler and gold-

smith. Lucien Falize, who, about the year 1867, was in the employment of his father as an apprentice, had the intuition, as the result of study in all the art galleries of Europe, that he and his fellow-workers were uselessly following the trade of copyists, whereas they might be raising themselves to the position of true artists by designing and executing original jewelry of their own. So Lucien Falize set himself the thankless task of regenerating his art by introducing his own original ideas—fortified by the sound doctrine as to style and composition of the master jewelers of the



THE PARISIAN WORKMAN.

past—into the execution of the ornaments for which he had received orders. Falize founded a school; certain of his compositions are veritable masterpieces; and to-day his sons continue to inspire themselves by their father's high principles, which, at the 1878 Exposition, received public favor and were considered to be the first expression of a new style.

At the same time that Falize was regenerating *la bijouterie*, a jew-

eler named Massin was attempting to put fresh life into *la joaillerie*. Let me explain that these two arts are quite different, technically speaking; the *bijouter* merely attempts to give an additional value to precious metals by chasing them, whereas the *joailler* ought to centre his whole thought on letting the stones which he is setting



ELECTRIC LAMP.

Paul Follot.

express their own value, keeping his own work entirely in the background.

Justly tired of copying the heavy, stiff, and regular designs which were in vogue under Louis Philippe and during the Second Empire, Massin hit upon the idea of mounting diamonds in the form of flow-



VASE.

Paul Richard.

ers and plants with decorative outlines. He tried to copy Nature, in so far, at least, as truth to her went with the technical difficulties of execution, and he succeeded in producing jewelry which was astonishing for its delicacy. However, though Massin transformed the old methods of setting jewels by definitely breaking away from the old-fashioned style, he had not yet created a style of his own. His diamond flowers did not copy Nature exactly; they imitated



ELECTRIC LAMP.

Paul Follot.

her more or less happily according to the practical needs of the setting.

This respectful copy of Nature made its appearance for the first time in 1880 in the workshop of two former pupils of the Paris School of Decorative Arts—MM. Duval and Le Turcq. These two artists completed Massin's researches by designing flowers which were not only reproductions as regards form, but also as regards color by means of metals, enamels, and various precious stones.

For instance, in representing a blue cornflower, they would have chosen sapphires for the flowers and emeralds for the leaves, whilst in the case of a red carnation, they would have employed rubies, etc. However, in composing their pieces of jewelry, Duval and Le Turcq selected their models from the vegetable world only, and on account of this somewhat special nature of their work they were but the forerunners of the "Modern Style," which is indifferently inspired by flowers, birds, insects, animals, and the human face, carefully selected and turned to value.



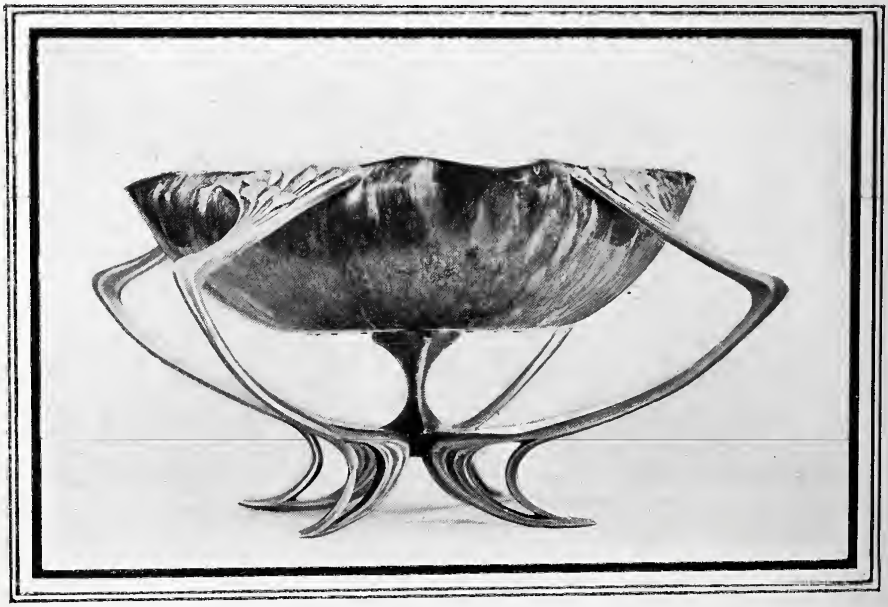
CHATELAINE.
Edouard Becker.

The real creator of the "Modern Style" was M. René Lalique, who has completely revolutionized the jeweler's art by composing those intensely personal and original ornaments which are so universally known nowadays. Lalique was a designer of jewelry when the flowers composed of precious stones by Duval and Le Turcq made their appearance, and it was owing to the happy results achieved by his two fellow-workers that this incomparable artist was struck with the first idea of the "new art" of which he has become the triumphant apostle.

Having allowed his creative thought to ripen, not only by observing Nature, but by studying the works of Byzantine, Greek, and Florentine masters, as well as those of Japanese artists, whose capricious oddities, in an attenuated form, are found in certain of his compositions, Lalique endeavored in this renaissance of modern jewelry closely to associate *la bijouterie* and *la joaillerie*. In his opinion, precious stones should not be the sole *raison d'être* of

jewelry; they might decorate and enrich it, but composition and work should alone constitute its true value.

But, in carrying out these new principles, Lalique executed drawings of pieces of jewelry so curious and unforeseen in form, so unlike those known and adopted by the public, that all the makers to whom he submitted his first designs refused to buy them from him. They would not, they said, manufacture jewelry the compositions of which were illogical, unpractical, and which, on the face of it, their customers would not have at any price. So Lalique, who is endowed with a powerful will, determined to disregard refusals and disparagement, and make his own jewelry. The Salon of 1895 con-



BOWL.

Paul Follot.

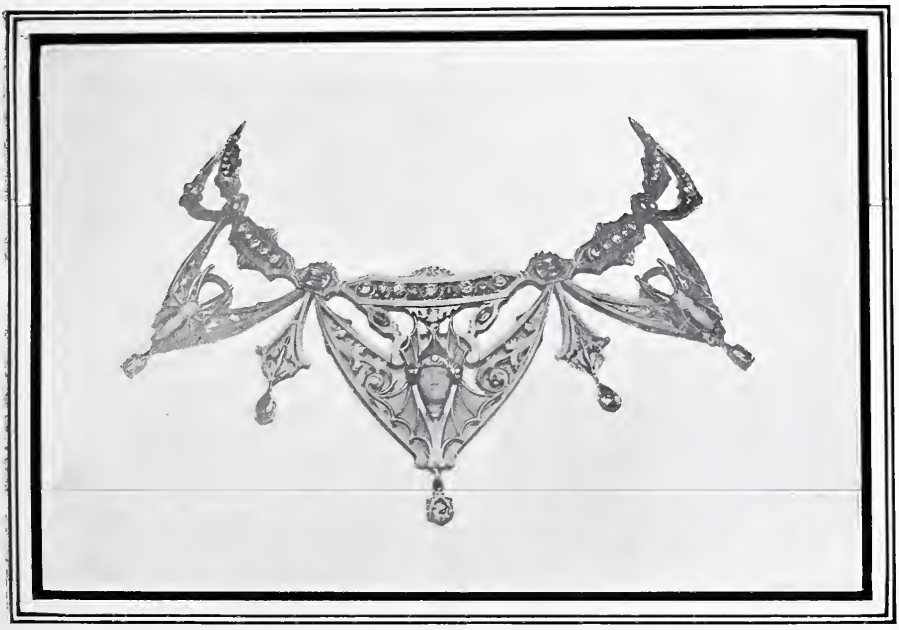
tained a public exhibition of his work. It was a few years before the new style took hold, but once the public taste was formed it was not long ere Lalique's jewelry was generally considered as the definite expression of an essentially modern art.

However, the constant diversity of the Master's creations has allowed numerous imitators to make spurious Lalique jewelry, and unfortunately, in their haste to satisfy the rage of the public, these plagiarists have clumsily, rather than cleverly, copied the works of the inventor of the "Modern Style." Exaggerating the undoubted defects of his early pieces of jewelry, they have composed orna-

ments too large in size, or so subtle in their form and harmony as to become useless adjuncts to feminine dress.

In the ornamentation of woman essentially striking jewelry is necessary, jewelry which, whilst being works of art, enable those who wear them to attract attention to certain points of their dress. They should be sufficiently violent in tone to soften feminine flesh-tints, which are made agreeable by the opposition of their warmth. This was the object of the large polished precious stones of the Renaissance, neck ornaments, bracelets, rings, and other pieces of jewelry studded with intensely sparkling precious stones.

And since "Modern Style" jewelry, learned in its composition, but unpronounced in its materials, weak on account of its very



NECKLACE IN ENAMEL, SAPPHIRES AND DIAMONDS.

Joë Descomps.

delicacy and possessed of a subtle charm too similar to that of woman herself, failed to play an efficacious rôle, was hidden amidst the *ensemble* of a dress, and thus lost its pronounced decorative character, women grew tired of wearing ornaments which were more original than handsome. Orders for "Modern Style" jewelry diminished last year at the shops of Parisian *bijoutiers*, whilst commissions for ornaments in precious stones flowed into the hands of jewelers properly so called. Face to face with this possible falling off in favor of the new style, designers of jewelry applied themselves to modifying their eccentricities, henceforth inspiring



WATCH.
Paul Richard.



CLOCK—IVORY.
Edouard Becker.



PENDANT—IVORY AND RUBIES.
Joë Descomps.

themselves in their compositions by the sound traditions of simplicity which made the works of bygone ages eternally beautiful. Their jewelry is now original but practical in form, the colors which they choose are harmonious without being insipid, and the "Modern Style" at the present time has strengthened the position



COEUR DE BERCEAU.

Edouard Becker.

which early exaggeration threatened to lose. The quite recent works reproduced with this article are eloquent witnesses to these fortunate tendencies.

One must not forget, in an article on "Modern Style" jewelry, to point out how this style has brought about the double transformation of workmen into artists and artists into artisans. Lalique, now celebrated, began as a humble designer. Guided by the mere caprice of his imagination, he sought to draw in water colors those

works of art in the execution of which he now uses stones and enamels, as a painter would the colors on his palette, without troubling himself for one moment about their trade value. On grey horn combs he will place pebbles side by side with diamonds or rare emeralds and on his work table are to be seen richly colored quartz, in glasses of water, which will enable him to give particular notes to precious pieces of jewelry. After early struggles, the artist can now, before every other consideration, seek the personal satisfaction which comes when one's dreams are realized.

Another French artist, Becker, was but a simple workman cabinet maker in 1898. Brought into prominence through success in a composition, for which he worked in his spare time, he has become one of our best composers of modern jewelry. The execution of his works, which are conceived in accordance with a very personal sense of beauty, has quickly classed him amongst the Masters in this branch of art. To him is due the revival of the ancient fashion of wearing chatelaines and the decoration of watches which he has imposed on fashionable ladies as one of the absolutely necessary ornamentations of their dresses.

And there are many other workmen who have revealed themselves to be true artists thanks to the multitudinous variety of subjects brought to light by the introduction of the "Modern Style," as, for instance, Carabin, A. Point, Joé Descomps, Noch, Falguière, R. Foy, Follot, Yencesse, Thesnar, P. Ritchard, R. Nau, etc., etc. These names but briefly indicate by what a number of conscientious seekers after beauty "Modern Style" jewelry has been definitely placed in a position of honor. Their efforts are worthy of the warmest applause, for by their attempts to attain the beautiful they have prevented *art nouveau*, which was looked upon up to the present as a fashion,, from disappearing like a fashion; and they have made it take the place which it merits in the train of the older styles in the history of jewel-making, which, if it is not the most important, is at least the richest of the minor arts.

The Former Apartment

and Studio

of

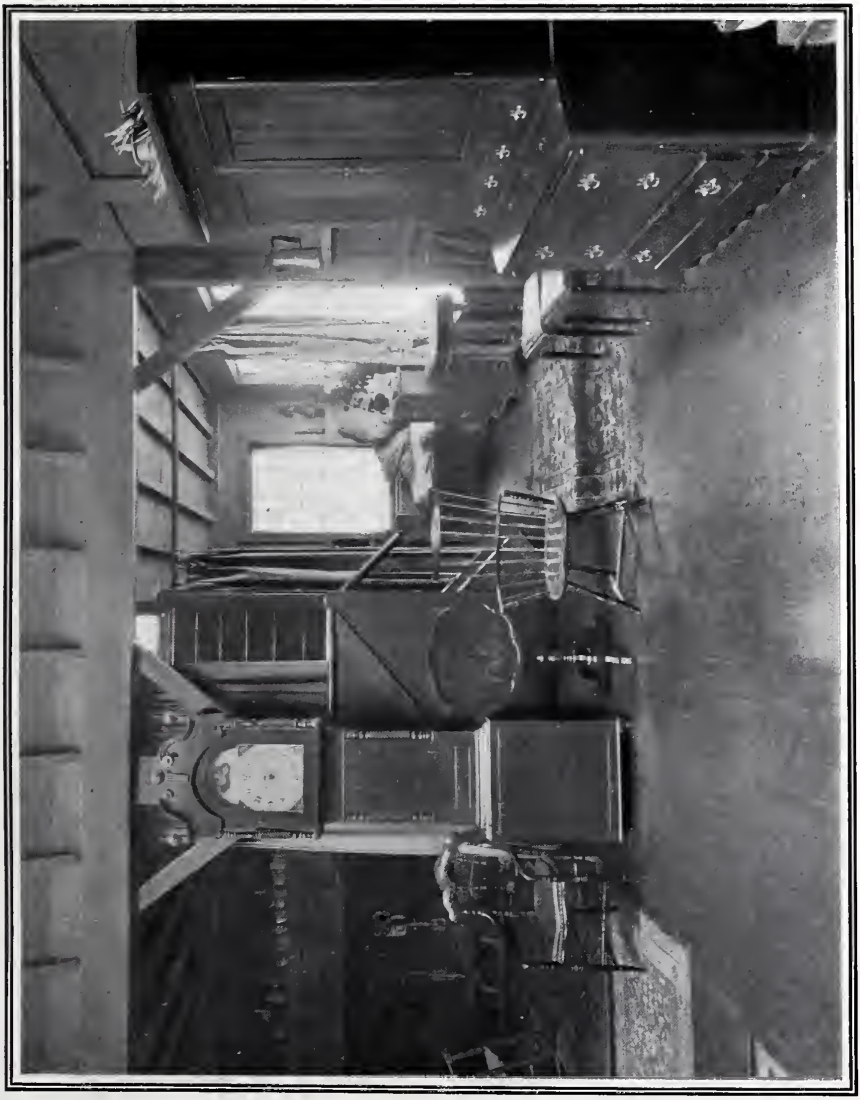
Mr. Walter Appleton Clark

136 West 104th Street

New York City



THE FORMER STUDIO OF MR. WALTER APPLETON CLARK.
No. 136 West 104th Street, New York City.



CORNER OF THE FORMER STUDIO OF MR. WALTER APPLETON CLARK.
No. 136 West 104th Street, New York City.



FIREPLACE IN THE FORMER STUDIO OF MR. WALTER APPLETON CLARK.
No. 136 West 104th Street, New York City.



DINING-ROOM IN THE FORMER STUDIO OF MR. WALTER APPLETON CLARK.
No 136 West 104th Street, New York City.



BEDROOM IN THE FORMER STUDIO OF MR. WALTER APPLETON CLARK.
No. 136 West 104th Street, New York City.

Industrial Art and Democracy.

A number of the artists and critics most committed to the revival of industrial art, known as "art nouveau," claim that this revival is fundamentally democratic in significance and consequence. Their idea apparently is that since the older styles were the product of aristocratic social conditions, and since the new art must differ entirely from the old, this new art must partake of the characteristic democracy of modern times. This reasoning, however, is not very convincing. The characteristic democracy of modern times has had profound political consequences; but socially democracy remains an aspiration and an ideal rather than an achievement. The nations of Europe are as essentially aristocratic in manners and feeling as they ever were. In our own countrty, while the class distinctions are less deep-rooted than they are abroad, social customs are almost as devoid of the democratic spirit as they are in any European country. Now art is, of course, simply one form of social expression, and as long as the ordinary traditions of society remain aristocratic and exclusive, we cannot expect any natural wholesome and general expression of popular and democratic feelings in art.

Many modern artists, particularly in France, have been strongly influenced by the democratic spirit, and they have attempted to deal with democratic subjects, and even to treat them in democratic ways; but the democracy of their art remains an aspiration rather than a reality. Like the poetry of Walt Whitman, it often appeals to a more restricted class of admirers than does some battle piece of the Napoleonic empire. Its democracy, that is, has a conscious and forced character, and makes no appeal to the deepest instincts of large numbers of people. So it is with the professed democracy of the "new artists." However much they may desire to give their art a democratic character (and we doubt whether the majority of them ever give the matter a thought) they cannot make it a vehicle for democratic feeeling as long as they themselves remain divided from the prevalent likes and dislikes of the great mass of the people.

May we not go even farther than this and question whether certain kinds of industrial art can ever become democratic in the sense of being popular? Industrial art must be much more rigorously adjusted to economic necessities than is fine art. A painting or a piece of sculpture, just in proportion as it is beautiful and makes a profound appeal to the trained taste of mankind, tends to get a value quite apart from its economic value. It belongs in a very real sense to anybody who thoroughly enjoys it, and if it is the sort

of thing that many of the right people really enjoy, it inevitably tends actually to become public property. As such there is no economic reason why it may not have that profound effect upon great masses of people, which a democratic art should have. But with the industrial arts it is different. They are intended to use as well as to look at; and their production and consumption are dependent upon rigid economic conditions. They must appeal to a certain popular demand; and just in proportion as that demand is small the price of any piece of industrial art will be large. The fact that they are meant to be bought and used by one person or family, and that what may be called their museum value is wholly incidental, will necessarily restrict within very definite and narrow limits the possible democracy of modern industrial art.

Whatever else a democratic art may be it must necessarily be cheap. Just in proportion as it is cheap will it appeal to larger and larger numbers of people. No industrial art can hope to be democratic which an ordinary mechanic, earning say $3 a day, cannot afford to buy. Of course the "new art" of the present time has no interest in being cheap. At the Turin Exhibition a special prize was offered for an *ensemble* of several rooms that could be reproduced at a moderate price; but the problem was almost ignored by the designers. They were hunting for bigger game. The "new art" is even more distinctly a luxury than some of the older French styles. It could be afforded only to a limited extent even by people of moderate means—people with incomes round about $4,000 a year. It is obviously adapted both to the taste and the needs of rich men who have made money in business—men, that is, with money but without traditions. Even the attempts that are being made in various parts of this country to revive industrial art on a more imitative basis utterly ignore the advantage of enlisting widespread interest by so far as possible cheapening the product.

This failure on the part of modern revivals of industrial art to appeal to any larger number of people than did the older styles is for economic reasons almost inevitable. Assuredly very much could be done in the way of introducing simple and beautiful yet comparatively inexpensive fabrics and furniture into contemporary houses, and eventually a great success will be the reward of a designer who can appeal to middle class people of moderate means by reconciling a maximum of artistic excellence with a minimum of expense; yet under present conditions hand-made objects of industrial art cannot possibly be really cheap—as cheap as they would have to be in order to become interesting to the vast majority of the American or any other people. For industrial art means, if it means anything, the same scrupulous and loving individual workmanship that it meant in the middle ages; and under

American economic conditions, careful individual workmanship necessarily means high prices. The standard of living is such that individual hand labor, requiring long training and a peculiar gift, cannot sell itself cheap. The only objects which can be sold cheap are those which can be indefinitely duplicated by machinery, those in which the hand labor is reduced to a minimum, and whose virtue it is to repeat a selected type. Machine-made industrial art is the one kind, which, at least for the next few generations, has any chance of being cheap enough to be genuinely popular.

There are people who will say that machine-made industrial art is not industrial art at all; but this is an exaggeration. Provided the original models are good it does not make so much difference how often the copies is duplicated. Every person of taste will, of course, prefer to furnish his house, so far as possible, with objects that have been specially designed or specially selected for their particular niches, just as every genuine artist would prefer to have only one model of his design made—the one which he makes with his own hands. Every succeeding copy which is produced by machinery must take on a somewhat fixed and mechanical appearance. It must lack the final grace and distinction of the really beautiful thing. Yet within this limitation it is obvious that admirable designs in wall-paper, fabrics, pottery, rugs and furniture can be indefinitely reproduced, and reproduced at a cost which will not put them beyond the means of the average mechanic. Almost every object which now furnishes the dwelling of such a man could be enormously improved without any increase in expense over the prices which are now paid, and obviously it is along these lines that people who want a democratic industrial should work. If they would only turn all their efforts to the task of manufacturing wall-paper and furniture that was really good and really cheap, they would do more to popularize the arts and crafts in a year than the "new artists" will accomplish in a century.

Democracy and Fine Art

The economic difficulties which under existing conditions seem to forbid the popular acceptance of any but extremely simple and stereotyped forms of industrial art, does not, as we have observed, stand in the way of the popular appreciation of objects of fine art. Of course, particular paintings of the rarest beauty may be bought for private use, and may be enjoyed by nobody but a few selected people for hundreds of years; yet in the end, if its beauty is distinguished and compelling, it almost always reaches some museum, public or private, wherein anybody who has the wish may also have the chance to enjoy it. If most people pre-

fer bad painting to good painting, it is not because they have been denied access to the latter. True, the good painting is generally offered to them amid the bleak and bald surroundings of a museum —in an emotional atmosphere that is positively ascetic compared to the lively and impressive associations with which a 14th century altar piece in its original position was charged; but the difficulty in this case at any rate is not economic. There are no financial reasons why fine art in a democracy might not be as popular as is the "American and Journal" in New York.

But while there are no economic obstacles to the popularity of good art in the American democracy, there are obviously obstacles of another kind, about which Mr. Norman Hapgood has something to say in a recent number of "Collier's Weekly." In that publication Mr. Hapgood personally conducts a "month's end talk about passing things worth while;" and in this particular case the passing "Thing" that he saw "from the study window" was "Democracy in Art," which, if seen, certainly was a Thing worth while talking about. Mr. Hapgood admits that the ordinary American taste in art is none of the best; but he asserts fairly enough that the quality which the ordinary American taste likes in bad painting is in general a proper quality. He notes that the most popular pictures in a museum are "Mozart's last hour, a solemn subject so badly treated artistically that it becomes humorous; a girl in an arena, surrounded by tigers learning to pick up a rose, which some sympathetic Roman, perhaps a lover, has cast from the benches above; a girl on her lover's lap representing the sentiment that makes the world go round; some sheep, huddled together, in a storm of snow, with a dog shivering beside them." The crowd likes these things and Mr. Hapgood likes them also, because the "common humanity in them" appeals to him. "If it seems ill done," he says, "I will not call it a good painting, but I shall feel no shame in lingering happily before it; not any more than when I listen to the ungrammatical sorrows of a simple woman. Life comes first. Art is secondary, though art is well."

We submit that this statement of the relation of bad but sympathetic pictures to good but unsympathetic ones confuses the issue. Life comes first; art is secondary. Agreed; but what we dislike in sentimental pictures is quite as much the quality of life as the quality of the art. A picture which portrays a girl in an arena surrounded by tigers picking up a rose might be painted with masterly skill and yet remain from any point of view an utterly displeasing picture—displeasing as a specimen of life, because it deals insincerely affectedly and incongruously with a sufficiently tragic human situation; displeasing as a specimen of art, not necessarily because it appeals to our sympathies as well as to our eyes, but be-

cause the sympathies to which it appeals are sophisticated and continuous rather than simple and static. The picture is trying to tell a story which in this case is merely sentimental, which in another Roman arena picture which the writer has seen was horrible, but which in any case cannot be properly told in any picture. In this and many similar instances, we are not dealing with something analogous to the "ungrammatical sorrows of a simple woman," but rather to the artistic analogue of the rhetorical emotions of the plaintiff in a breach of promise suit. Mr. Hapgood consequently darkens counsel when he explains the difference between good but unpopular art and bad but popular art as dependent upon the difference between a cold technical ability and a sympathetic incompetence. One of the most serious obstacles to the popularizing of good modern art is the kind of feeling to which the great heart of the people cleaves. Their sentiment may be ungrammatical, but it is often as far as possible from being simple and wholesome. It is poisoned by emotional insincerity and frivolity of the sentimental and romantic novel and play; by the incurably false, evasive, cowardly and debillating effect of a debased literary tradition. If the emotional tastes of the people were really simple and pertinent, artists would be thrown back very much less than they now are upon merely technical motives, for a primitive unrhetorical emotion can be expressed with very much less violence to the technical proprieties than can the rhetorical feelings and situations which form the subject matter of most "literary" paintings. There are painters who object to the kind and amount of sympathetic appeal contained in certain of Millet's pictures; but they would doubtless agree that the emotional expression even of such a picture as the Angelus had much more artistic propriety than has the representation of a girl picking up a rose in an arena. An artist who has it in him to deal with life in more fundamental terms can find a congruous vehicle of expression in almost any art.

Hence we do not believe that so far as contemporary art is concerned it helps very much to base our criticism, as Mr. Hapgood does, upon the principle that the greatest artists combine "the two aspects of art, and please both the critical and the simple." The principle is sufficiently true of the greater art of the past; we hope that some day it may again be true; but the "simple" people of the American democracy are in their emotional tastes very far from simple. In truth the simplicity, out of which a great art issues, and to which it appeals, is an achieved simplicity—a fine flower of instinctive culture—the happy blending of a fresh and original outlook on life with an informing intellectual tradition. It was from a well-informed simplicity that Greek and mediæval art, or the

Jewish scriptures issued, not from the simplicity of an American mechanic which is either formless or sophisticated. At the present time an artist is practically forced to make a choice of whether he will conform to the false popular emotional tastes, or whether he will sacrifice some measure of popularity to the intellectual and technical integrity of his work; and there can be no doubt which alternative he should accept. In case he accepts the first alternative he may, perhaps, for the time being, be more effective, and obtain a desirable influence over a larger number of people; but he will be helping to perpetuate a debased tradition. In the case he accepts the second alternative, he will at least be doing his best to perpetuate a wholesome tradition of intellectual and technical rectitude, which in the end and under a happier condition of popular culture might gather to a great achievement. It is because American artists have as a rule accepted the second alternative that American art has attained its present very considerable success.

As it is with the practice of American art, so it is with the criticism of American art and life. If criticism has any special function, any particularly useful task in this country, it is that of trying to substitute wholesome and virile emotional tastes and intellectual standards for the popular enervating sentimentality and mental insincerity. This cannot be done by encouraging artists, who paint pictures about girls sitting in their lover's laps, to continue their preference for life rather than art, neither can it be done by advising, even by indirection, the coming artist to try and please both the simple and the critical; it can be achieved only by doing one's best to strengthen those intellectual and educational influences which are coherent, formative and edifying. We class all those intellectual forces and technical ideals as formative and edifying which make for efficient and honest work along any special line. We class those emotional tastes and intellectual standards as enervating which obstruct this professional rectitude by adhering to the ancestral American prejudice in favor of amateurish versatility —by setting up the flag of vague devotion to life instead of a specific devotion to some definite kind and ideal of work. Thus we believe that Mr. Hapgood is helping to establish a retrograde and disintegrating set of critical values when he asserts that "there is a value in any book or picture which sets a high standard of accomplishment, even if it has nothing to say outside of technique, but from the standpoint of a human being, of an American interested in the general welfare of his country, rather than in the traditional affairs of culture, there is a keener interest in what art can do for the nation, for the average man of which the nation is composed." An American interested in the general welfare of his country cannot at the present juncture do the "nation" a better

service than by encouraging a high standard of technical accomplishment, almost irrespective of what meaning the result has for the "average man," because it is the informing influence of just this kind of work which the confused and formless vitality of American people needs. Whatever the deficiencies of our countrymen, they do not lack an abundant sense of life and a strong grip upon it; but what they do lack is the power and the traditional sense of form whereby that sense and grasp of life can be made articulate and edifying. Art can do little or nothing for the nation until these "traditional affairs of culture" have been rectified and disciplined.

If the foregoing statement of the proper contemporary relation between American "art and life" possesses any truth it follows that criticism has an important part to play in the process of discipline and rectification. But by criticism, we do not, of course, mean merely the praising of good or the condemnation of bad pictures and books; we mean rather the persistent attempt to define and correct the traditional culture of the American people. For, as we have already implied, to appeal from the technical expert to the average man is not to appeal from art to life, but to substitute an inferior for a superior intellectual and emotional standard. This traditional American culture is derived partly from sentimental English literary traditions, but it is also closely related to a partial, immature and merely temporary popular interpretation of the national democratic ideal. The pioneer democracy of the Jacksonian epoch proclaimed a creed which consisted largely of a glorification of the "average man," and which placed a critical premium upon promiscuous good-fellowship, amateurish versatility and a sort of nebulous patriotic enthusiasm. This creed was no doubt a natural outcome of the pioneer period, and had its propriety at that time; but it is entirely out of keeping with the needs of the more highly specialized and organized American society of to-day. Nevertheless it has retained its hold upon the popular mind, and is the standard presupposed by the larger part of their ordinary judgments. In the meantime, however, amateurish versatility has ceased to have any practical value; and the conventions of easy-going good nature and nebulous enthusiasm have begun to need, and in some measure to feel the reducing effect of the wholesome hard-headedness characteristic of the American attitude in more practical affairs. All sorts of specialist, technical and coöperative standards have been infecting American achievements in art, science and business. But the difficulty is that these technical and specialist ideals and practice, this predominance of the political "Boss," the industrial "captain" and the technical expert is not frankly admitted, and has not behind it both the momentum and the guidance of a genuine popular tradition; there is little congruity

between ideas and achievements; and the ideas themselves have not the coherence and carrying power of a self-satisfied logic. In short, the American people and their leaders are in all matters of culture very much at cross purposes; their intellectual and emotional lives are prevaded by contradictory standards and practices, incongruous results and an atmosphere of hesitating experimentation. In the indispensable task of introducing a little coherence, propriety and smooth articulation into this chaotic mass of conflicting practices, ideals and traditions, criticism has the important function of mediating between the specialist and the average man. It must at once reduce the conflicting ideas and ideals to something like order, correct whenever necessary any more senseless extreme on the part of the expert, no matter whether he is a politician or an artist, and above all try to popularize more respect for competent authority in matters of opinion, and a more direct, simple and courageous outlook of life. We need, that is, men who will preach with the same fervor that President Roosevelt preaches the doctrine of moral efficiency, the supplementary doctrine of intellectual integrity and efficiency; for sane, sound and well-distributed ideas are as necessary to the democratic vitality and progress as is moral energy.



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THE STUDIO OF MR. HENRY W. RANGER.

No. 25 West 67th Street, New York City. Sturgis & Simonson, Architects.

The
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A CO-OPERATIVE STUDIO BUILDING.

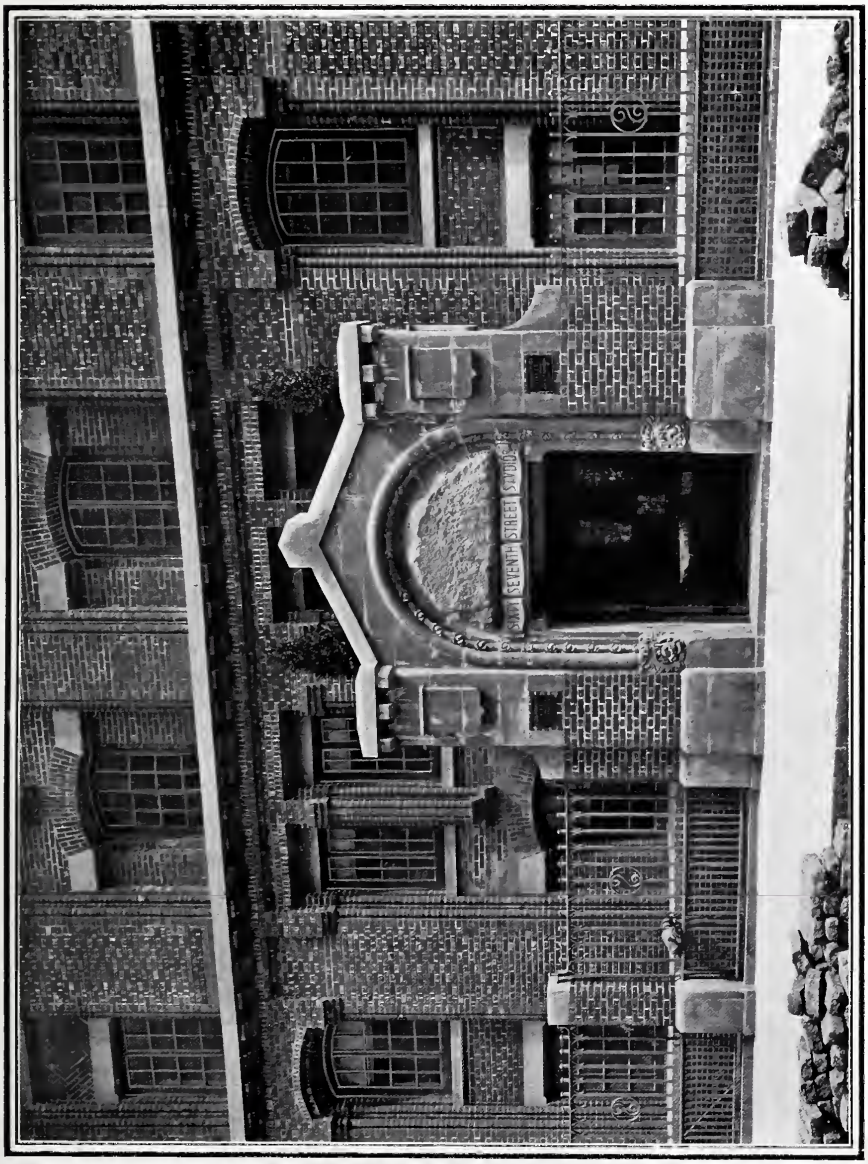
NEW YORK, or rather the Borough of Manhattan, is becoming more and more a city of tenements and apartment houses. At one time it contained little in the way of residential accommodations, but private residences and cheap tenements. But beginning about 1870 flats began to be introduced. At first they grew in favor very slowly. The West Side was for the earliest years of its growth a section devoted chiefly to small private dwellings. Even as late as ten years ago, almost a thousand of these dwellings were erected on Manhattan Island every year. But the comparatively small area of the island, the great and steady growth in population, and the deficiency of any adequate means of communication worked a rapid and inevitable change. Early in the West Side building movement, three-story dwellings, sixteen feet wide could be placed on the market for less than $15,000. In consequence, however, of the gradual increase in the price of land, the cost of these dwellings also increased and the number erected naturally diminished. This tendency culminated about 1900. During 1901 and 1902 there were only a little over one hundred private dwellings planned to be built in the Borough of Manhattan, and the majority were intended for such rich people, that the average cost of land and building for each of these dwellings was not less than $125,000. Of course, middle class as well as poor people were obliged to live more and more in apartment houses. So far as Manhattan is concerned, there may be later a short revival in the construction of private dwellings on Washington Heights, but obviously for the most part, Manhattan will be a vast collection of tenement and apartment houses, private dwellings being inhabited only by the rich.

As the number of apartment houses erected has increased, a

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very careful and systematic differentiation of type has resulted. An early type was the five-story flat, occupying a full lot, without any elevator and with one apartment on a floor. This was succeeded by another kind of five-story building, erected, if possible, on a little more than one lot, also without an elevator, and containing two apartments running through from front to rear on each floor, one of the worst types of living accommodation that has ever been erected in large numbers in a great city. At this period the elevator apartment houses were better arranged, but were much more expensive, because every house that had an elevator was obliged to supply its own power. But the introduction of electric elevators about six years ago with power derived from the street brought about important changes. Elevators were cheapened, but in order to pay for them a larger number of tenants were necessary, so that the average area on which apartment houses were erected increased from one to two on three lots. At the present time, partly owing to changes in the tenement house law, the street frontage of a six-story apartment house is rarely less than forty feet, and frequently runs up to one hundred. These six-story flats always contain elevators, and the rents run from $7 per room per month to any figure you please. The fireproof apartment houses are never less than nine stories high, and rarely more than twelve. Of recent years, there has been a very large number of big fireproof apartment houses and hotels erected, which have been more carefully planned than anything of the same kind that has previously been constructed in New York, and they have been planned to meet the varying needs of a great many different kinds of people, at once as to cost, location and character of accommodation.

These buildings have been and are being erected chiefly by speculative builders for the purpose of being sold subsequently to investors, and this method of building, while it is the only method whereby houses can be thrown up fast enough to meet the enormous demand for increased living accommodation in New York, has manifest advantages, both economic and aesthetic. Of course the builder tries to supply a house and apartments, which, so far as his experience goes, is likely to appeal to the average person, and everything about the apartment is as the phrase goes, "standardized" to meet this average demand. In the belief that the average person who pays from $900 to $2,000 rent per annum for a flat wants the house to look handsome and smart, the builder spends a good deal of money in adding architectural and sculptural adornments to his building. He is particularly careful to dress up his entrance halls with gaudy marbles and pinch-beck decorations, while the finish of his drawing-rooms is often elaborate and



ENTRANCE TO THE CO-OPERATIVE STUDIO BUILDING.
No. 25 West 67th Street, New York City. Sturgis & Simonson, Architects.

conspicuous, if not either costly or seemly. All this, however acceptable it may be to the "average" tenant, is exceedingly disagreeable to people of taste, while the plan of the apartments and the lighting of the rooms is quite as disagreeable to people who want space and comfort. In an apartment that rents for less than $2,000 the largest rooms are never more than of an ordinary size, the bedrooms are nearly always dark, and as often as not in apartments that rent for less than $1,500 the more important living rooms also receive all their lights from the courts. In all these respects the average New York apartment has tended to improve of recent years—since it has been customary, that is, to build the house on plots that contain two or more city lots, but it still remains true that these apartments are objectionable habitations, particularly for people of taste, and that as a general rule it takes a very large sum of money to rent a really spacious, comfortable, well-proportioned and good looking flat in New York.

The difficulty becomes all the greater when the special requirements of artists are added to the ordinary demands for light, space and comfort. It has always been difficult to find in New York studios that were well planned and sufficiently large, and it has been still more difficult to find attached to those studios pleasant and well-arranged living accommodations. It has never paid speculative builders to give much attention to the matter, and in the two largest studio buildings hitherto erected in the city—those at Fifty-seventh Street and Seventh Avenue, and at Fortieth Street and Sixth Avenue—there are few housekeeping accommodations connected with the apartments, and the prices are very high. It is no wonder consequently that the idea has occurred to interested people of erecting a studio and apartment building, especially although by no means exclusively for the use of artists, and it is natural also that a very particular effort should be made to secure for the appearance and the arrangements of the rooms in this building advantages in the way of space, light and planning, which are denied to the rooms of the average apartment house of the same grade. One of the interested people to whom the idea occurred was Mr. Henry W. Ranger, the well-known landscape painter, and he cherished it for many years before he had the chance to realize it. About two years ago, however, he succeeded in interesting in the scheme several other well-known artists, and a co-operative society was organized in order to finance the project Mr. Ranger became president of the society, Mr. V. V. Sewell, vice-president; Mr. Jules Turcas, treasurer, and Mr. Louis Paul Dessar, secretary. Other stockholders are Allan Talcott, Childe Hassam, Sidney Smith, Edward Naegele and Frank V. Dumond.

To find an entirely satisfactory location for a building of this



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APARTMENT OF MR. B. H. SIMONSON.

No. 25 West 67th Street, New York City.

Sturgis & Simonson, Architects.

kind was not an easy matter, for the requirements were many and various. The absolutely essential requirement was, of course, that unimpeded access should be obtained to the north light, and that this access should be placed beyond the reach of subsequent interference. It was necessary consequently, either, to place the building on the south side of a broad street, or in case it was situated on the north side of the street to have some assurance that the buildings which backed up against the studio building were and were to remain low buildings. The best way to obtain this assurance was to buy immediately south of a street the buildings of which were restricted to private dwellings. Such a street was found on the north side of Sixty-seventh Street, between Central Park West and Columbus Avenue, and a site on this street had many additional advantages. In the first place it was comparatively central, which was a very desirable qualification for artists. In the second place it was convenient both to elevated and subway stations, and to several important lines of surface cars. Finally it was in the immediate vicinity of Central Park, which recommended it to a family in which there were young children. These various advantages are serving to make this vicinity perhaps the most important center of large apartment houses in New York City, and it is a tribute to the intelligence of the people who decided the details of the plan that a location at once so accessible, so pleasant, and so well adapted to the peculiar needs of a studio building was found. The restriction to private residences of the buildings at the back on the south side of Sixty-eighth Street runs, indeed, for only twenty-five years, but Americans rarely plan for a much longer period than that. The artists of 1930 will have to take care of their own light.

But even more important than the location of a studio building is its plan, and it is the plan of the studio building on Sixty-seventh Street which gives it its unique character. The general idea of this plan which had long had a lodging in Mr. Ranger's head, consisted in recognizing the advantage of uniting what is known as a duplex or two-storied apartment with a studio apartment. One of the necessities of a well-lighted studio is height; its ceiling should be perhaps twice as high as that of an ordinary room. But to make the whole floor of a flat—the bedrooms, dining and service rooms as high as the studio would mean a tremendous waste of space, which could be paid for only by the exaction of very high rents. The most economical way of combining a good high studio with an economical disposition of space would be to make the studio apartment two-storied in the service and living portions, and only one-storied in the space devoted to the studio. Of course this idea is not original with the designers of the build-



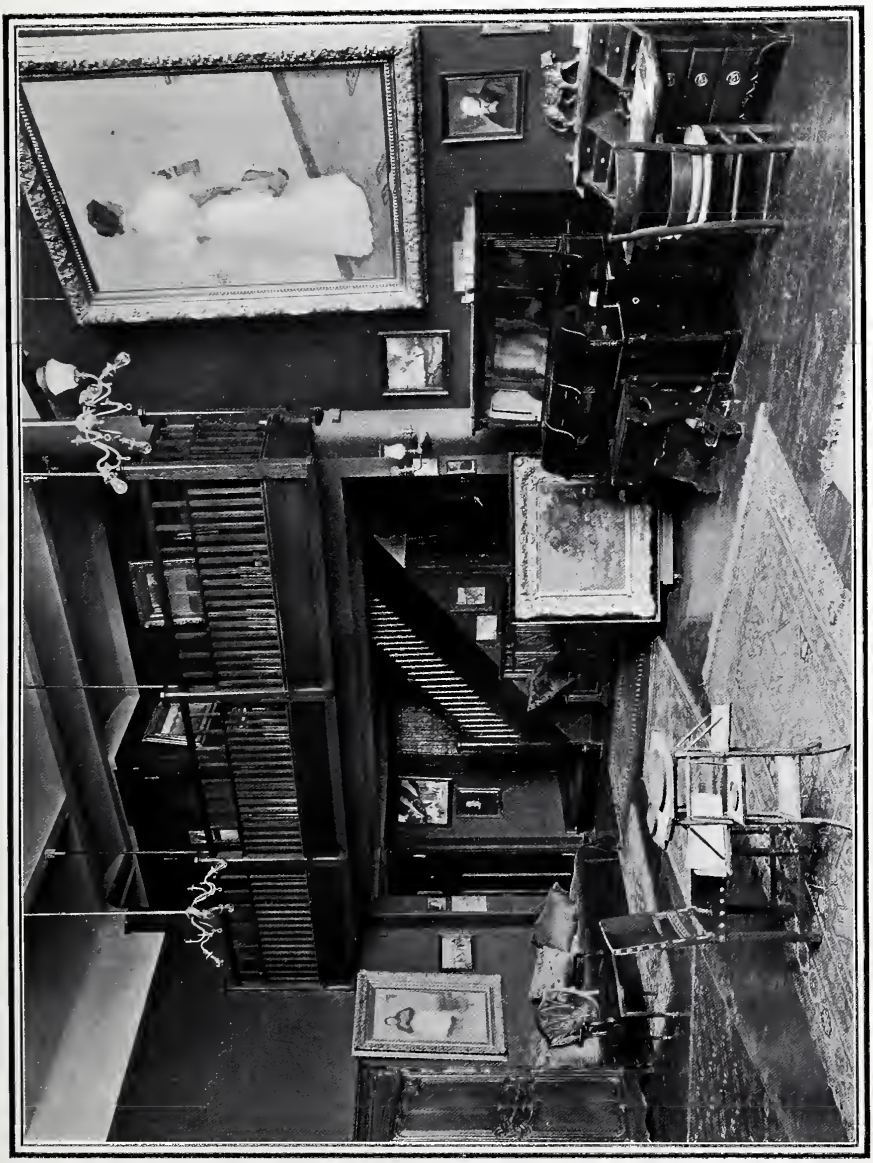
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THE STUDIO OF MR. LOUIS PAUL DESSAR.

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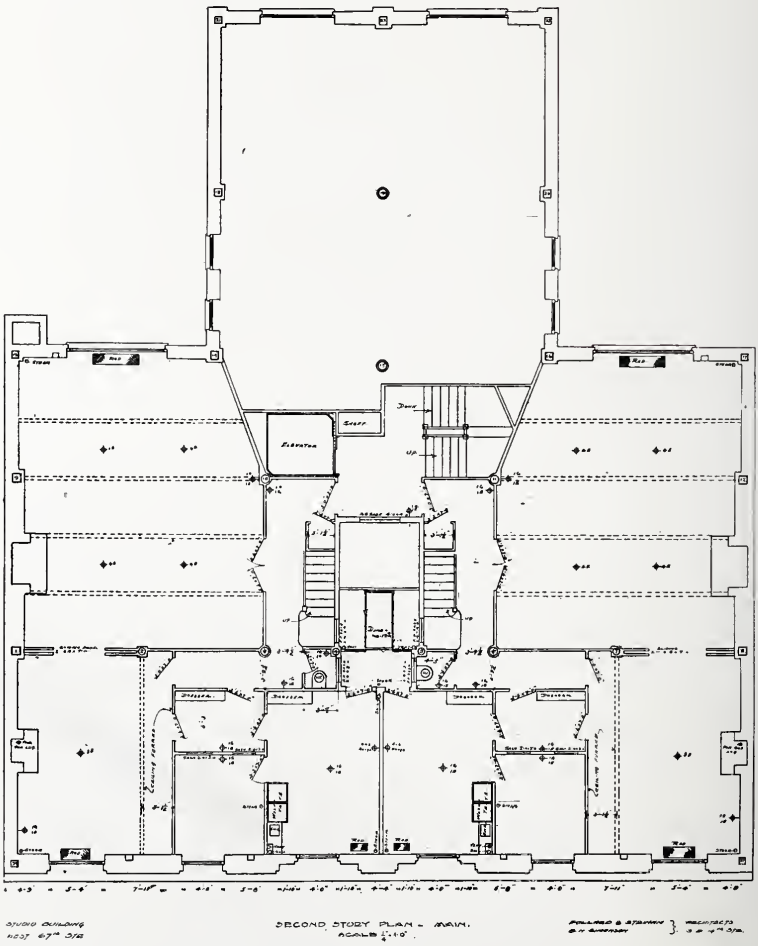
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ings we are now describing; it has been used before in the planning of studios both in New York and Paris, but if it has ever before been carried out so consistently and with such advantages in the way of area and opportunity, the instance of it has not yet come under our notice.

It had been originally intended to erect the building on a fifty foot plot, with two duplex apartments on each studio floor—the studio, of course, to be situated in the rear, but it was found that with a lot of this dimension the plan did not work out very well, for a depth greater than fifty feet was disadvantageous to an apartment so planned, and if the house was limited to that depth, some 20 per cent. of the lot, which under the law could be occupied by the building would be wasted. It was found, consequently, that a very much more economical plan could be drawn by increasing the size of the plot to seventy-five by one hundred, and by combining with the major duplex apartments, a series of smaller apartments without kitchens and with studios of lower height. The plan as finally adopted figures out something as follows. The building contains in the front two duplex apartments on each of seven floors. Counting the height of the studios, which is eighteen feet, as one floor, it is seven stories high, but counting each studio apartment as containing two floors, it is fourteen stories high. Each of these apartments measures roughly speaking, thirty-seven and a half by fifty, running through from front to rear, and occupying the whole of the front, but not the whole of the rear. The portion of the rear which is occupied, and which gets the light contains the studio, a room of (for New York) truly magnificent dimensions. The front is occupied by the dining-room, study and kitchen. But in addition to the two duplex apartments on each floor of the front part of the building, there are also two smaller one-story apartments in the rear. These apartments occupy what might be called an extension at the center of the building at the back and run out some thirty feet beyond the rear line of the large studios. They contain two rooms and a bath on one side and three rooms and a bath on the other. The largest room in these smaller apartments is also supplied with studio lights, but its height is neither so great as that of the studio in the larger apartment, nor so small as that of the dining-room in the larger apartment. It measures, somewhere in between, so that the fourteen floors in the front are equivalent to some ten floors in the rear. There are consequently three different levels in the floors of the building, the level of large studio, the level of the mezzanine floors belonging to the large studios, and the level of the rear apartments. Altogether it is an extremely economical and ingenious utilization of the available space.



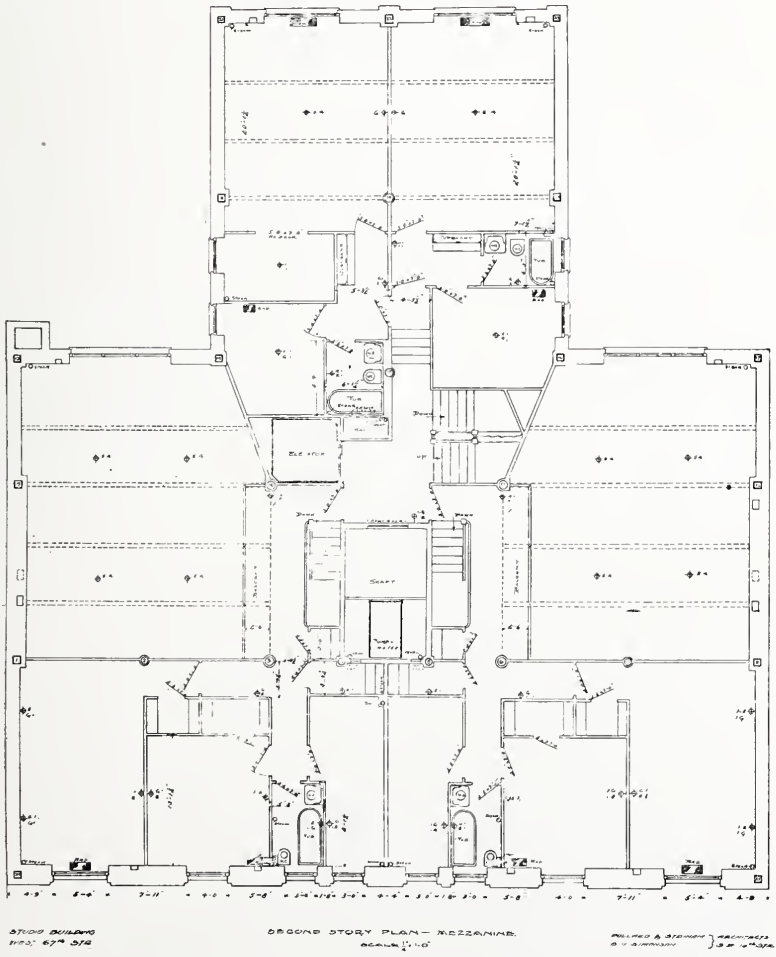
DINING-ROOM IN THE APARTMENT OF MR. LOUIS PAUL DESSAR.
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SECOND-STORY PLAN, MAIN FLOOR.

No. 25 West 67th Street, New York City.

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SECOND-STORY PLAN, MEZZANINE FLOOR.
No. 25 West 67th Street, New York City.

Sturgis & Simonson, Architects.

On the advantages of these larger apartments for artists, one scarcely needs to dwell. The studios are spacious, airy and excellently lighted; the service and living rooms are all of good size, and obtain outside air and light; and these advantages will not be taken from them, even should buildings equally as tall be erected on either side. The interior arrangements are compact and convenient. As will be seen from the plan the second or mezzanine floors have separate entrances from the elevator halls, these entrances leading to a balcony opening on the studio, and in case any large entertainment is being given such separate entrances are very useful, for guests can enter on the second floor, disrobe and come downstairs to the large room without any entanglement or interference with the guests that have already arrived. Consequently, while the apartments are designed particularly for artists, they would make very pleasant and convenient habitations for anybody who could appreciate the advantage of having such a fine spacious room as the big studio to inhabit and decorate. The limitation of the apartments is, of course, that they can be used by small families only. There are only four bedrooms to each suite, including the servant's bedroom at the top of the house. An apartment of the same superficial area, erected by a speculative builder would, of course, distribute the space differently, but a building erected for a special purpose, as has been the one under consideration can afford to ignore the average requirements.

The finish of the rooms and halls of this studio building is as different from those of the ordinary apartment house as is its plan; no money has been wasted on useless and tawdry decoration. The entrance is plain and is attractive by reason of its simplicity and excellent proportions. The hallway on the ground floor is narrower and much less ornate than those ordinarily provided, but its bareness, relieved only by a decorative frieze painted by Mr. V. V. Sewell, is just what a man of taste would want; and so it is with the elevator hallways above. They are of much the same economical simplicity as the hallways, say of a college dormitory, and if marble and Lincrusta-Walton are conspicuous by their absence in the common passage ways, so is machine-made trim from the woodwork of the interiors. The wood used for this trim is stained oak and the mouldings are of the simplicity with the visitor finally comes to expect. The design of the mantelpieces is not as well-proportioned and appropriate as is the design of the other interior members, but these mantelpieces are at least architecturally correct and inoffensive. The ceilings also are very different from those generally in use, because they consist simply of the arches of the fireproof floor immediately above, plastered and painted so as to harmonize with the prevailing tone of



THE STUDIO OF MR. FRANK V. DUMOND.

No. 25 West 67th Street, New York City. Sturgis & Simonson, Architects.

the room. As to the opportunity which the ample dimensions and abundant wall spaces of the large studios offer for the placing of furniture, and the hanging of pictures and fabrics, that may be appreciated by an examination of the appearance of some of these studios reproduced herewith. Of course the tenants of the apartments have had the advantage of coloring, arranging, and hanging their rooms to suit themselves, and very different dispositions of space have been adopted in different cases. In some instances the rooms leading off the large studio has been used as a dining-room, in other cases as a library. In some cases the partitions have remained as shown by the plan; in others, as in that of Mr. Frank V. Dumond and Mr. Jules Turcas, they have been torn out, so as to make the dining-room and library open freely into each other. So far as possible the same liberty is allowed to tenants as to stockholders. Mr. Robert W. Vonnoh's apartment, for instance, consists of two of the smaller apartments in the rear thrown into one. Of course, it is too late to take such liberties with the building now; but the tenants of the smaller non-housekeeping apartments at least have the privilege of selecting their own wall-papers and colors.

The financial aspect of the building is as interesting as its design and plan. As already mentioned the building has been financed upon a coöperative method. The stockholders pay their yearly rental dues to the original fund, and draws his dividend from the stock. The amount of their dividends will depend upon the success which the company has in renting its other apartments, and it looks as if by this plan their rents would be diminished and a fund accumulated to pay off the purchase debt. The price which these stockholders will have to pay for a large studio apartment amounts to some $2,000 a year. This is a large sum for the average artist to pay; but the price per square foot for the space, the tenant occupies, being 70 cents, is extraordinarily small, and the rents charged for the smaller apartments, $600 for two rooms and a bath, and $750 for three rooms and a bath, is less than charged for similar accommodations in apartments built in the regular commercial way. To date the land and building has cost some $350,000; and the gross rentals, making no allowance for vacancies, which the company expects to obtain is $43,000. It is stated that were the price per square foot charged in this building which is charged for living accommodations of a similar grade elsewhere, the gross rental would be $53,000, but even with the total income placed at $43,000 or less according to the number of vacancies, it will be seen that the company has a good chance of making an extremely profitable thing out of its enterprise.

It may be considered surprising that a company of artists even



THE DINING-ROOM IN THE APARTMENT OF MR. FRANK V. DUMOND.
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THE STUDIO OF MR. JULES TURCAS.

No. 25 West 67th Street, New York City. Sturgis & Simonson, Architects.



THE DINING-ROOM IN THE APARTMENT OF MR. JULES TURCAS.
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when assisted by expert professional advice should be able to place good living accommodations on the market at a cheaper price than can the speculative builders; but when the difference in financial methods is considered the explanation is simple. As a matter of fact the method of financing the ordinary commercial apartment house is very extravagant. The builder himself rarely has much capital, but carries his operation through so largely on borrowed money that he has to pay high prices for every constituent of his building. In the beginning the loan operator buys the lots at the regular price, then sells them to the builder with a loan at a very considerable advance, this advance representing the bonus on the loan, which in addition draws a fat rate of interest. The dealers who supply materials to the builder have to charge top prices because they run a risk in case the operation is a failure of being frozen out by the loan operator. If the builder is lucky, he may be able to get his building completed and rented on time, and may arrange for a good permanent loan at a lower rate of interest; but at best he has paid so many large profits to so many people that in order to get finally any profit himself he has to charge the highest possible rents. Hence it is that rich estates, the few builders who have money, or a company, such as the one who erected this studio building, have an enormous advantage over the ordinary speculative operator. The enterprise promises to be so successful that it is proposed to erect a similar building on a plot of about the same size immediately to the west of the present building.

A. C. David.

THE ARK OF S. DOMINIC.

THE only field in which the architect, the sculptor, and the painter have hitherto been able to display their respective arts in all their fullness, and in union, is that offered by ecclesiastical art. The faithful have ever called upon them to erect and embellish buildings, which were primarily houses of worship and secondarily memorial shrines; material confessions of belief and offerings of love.

As the faith is not a thing of a day, but of to-morrow and to-morrow, therefore there was time for execution on artistic lines. If one artist failed to complete the work, another could take it up and carry it on a step further, and so from generation to generation churches have been the repositories of the various and continuous expressions of artistic genius. "The style of the art often undergoes a transformation while they are pending, *pendent opera interrupta*; they proceed quietly in accordance with the transformed art. The new art taking the monument where it finds it, incrusts itself there, assimilates it to itself, develops it according to its fancy, and finishes it if it can. The thing is accomplished without trouble, without effort, without reaction, following a natural and tranquil law. It is a graft which shoots up, a sap which circulates, a vegetation which starts forth anew."*

The Ark of S. Dominic and its accompanying decorations in the Church of San Domenico at Bologna, is an illustration of the truth of these statements. It was begun in 1225 by Niccola Pisano and continued for five centuries from time to time, by Fra Guglielmo, Alfonso Lombardi of Ferrara, Nicola da Barri, Damiano de Borgamo, Michael Angelo, Terribilia, Guido and others.

The shrine was built in honor of the founder of the Friar Preachers: S. Dominic, a native of Spain, who died at Bologna on the 6th of August in the year 1221. The Brothers of his Order first placed his body in a plain tomb of simple masonry, but later, in 1225, they employed Niccola Pisano to build a tomb worthy of the ashes of their beloved Father. In conformity with this command Niccola designed and partially executed, in white marble, the existing sacophagus, adorning the front and the two sides with notable episodes from the life of the Saint. The figures are in half-relief, one foot eleven inches high. The composition on the front is divided in two parts by a statue of the Virgin Mother holding the Holy Child; and the remaining panel, on the posterior of the monument, was sculptured by Fra Guglielmo Agnelli, and illustrates not only additional scenes from the life of Dominic, but also from that

(*) Victor Hugo. Notre-Dame de Paris.



THE ARK OF S. DOMINIC.

Bologna, Italy.

of the Blessed Reginaldo of Orleans, a disciple of the Saint. At the angles or corners of the sarcophagus, Niccola placed statues of the four doctors of the Latin Church: S. Jerome, S. Ambrose, S. Augustine, and S. Gregory.

Niccola did not, however, remain in Bologna until the completion of the monument, but entrusted the finishing to his pupil Agnelli, who added the figure panels above and a cornice of



FIGURE BY MICHAEL ANGELO.
From the Ark of S. Dominic.
Bologna, Italy.

acanthus leaves and birds, upon which he placed a plain slab of wood as a cover.

The tomb remained for many years just as it was left by the two Pisan sculptors, but in the year 1469, the Dominicans, feeling that the monument was not worthy of their founder, determined to have it enriched, yet, as they were too poor to undertake it alone, and were unwilling to employ a cheap and inferior artist, they appealed to the Bolognese to contribute money for this object, and their solicitation was not in vain; the authorities of the city gave

them a sufficient sum to justify their proceeding with the work. The commission was given to Niccola de Apuglia, afterwards, in consequence of this work, called Niccola dell' Arca. He designed a pyramidal-like cover to take the place of the wooden one, which he carved in marble, devoting a number of years to the task, and placed it, although unfinished, in position in July, 1473.

It commences at the cornice, executed by Agnelli, with an elegant ascending curvature, decorated with twelve alternating rows of leaves symmetrically arranged, and divided perpendicularly at equal distances with descending fillets, which terminate in volutes that serve as bases for eight figures: S. Francis, S. Petronius, S. Dominic, S. Florian, S. Proculus, S. John the Baptist, and the holy martyrs, S. Vitali and S. Agricola. Surmounting the curvature there is an exquisite crown moulding, which acts as a bed mould for a frieze, adorned with cherubims, which in turn is surmounted by a most delicately carved cornice, and resting on this there is a candelabrum-like construction, sustaining at its apex a figure of God the Father. At the four angles of its base figures of the four great prophets: Isaiah, Jeremiah, Ezekiel and Daniel, and from the knop descends two festoons of fruit and flowers, which are held away from the stem by beautifully modelled putti. On the anterior face of this construction, standing on the cornice, there is a representation of the Blessed Lord rising from the sepulchre adored by two angels. The cover as a whole is a masterpiece of decorative art; the figures, flowers, fruit and ornaments are elegant in elaboration and execution, and it is no wonder that Niccola had added, by universal consent, to his name, dell' arca, for he well deserved the epithet.

On the death of the sculptor in 1494 some of the statues were not finished, and others not yet begun, but it so happened that Michael Angelo, on the expulsion of his patron from Florence, Piero de Medici, the unworthy successor of Lorenzo the Magnificent, made his way to Bologna, where he was kindly received by Giovanni Francesco Aldovrandini, one of the sixteen citizens then governing the city, who prevailed upon the youthful Florentine to complete the work of Niccola. He finished the drapery of the figure of S. Petronius and by some is believed to have executed the statue of S. Proculus, but it would appear, from authentic documents, that he only produced the angel on the Gospel side, which stands on the re-table of the altar below the Ark, a most beautiful figure, kneeling on one knee, in the act of adoration, and holding a candlestick in his hands; an admirable statue and in marked contrast to the one on the Epistle-side, the work of Gerolma Coltellini, a Bolognese artist of merit.

In some way, even after these great men had all expended their



CHAPEL OF THE ARK OF S. DOMINIC.

Bologna, Italy.

genius upon it, the ensemble of the monument was not pleasing, so Fra Landro Alberti in 1532 induced the Senate of Bologna to grant a sum of money to raise the tomb and place it on a marble predella, and this work was given to Alfonso Lombardi of Ferrara, a sculptor of rare ability, an ability which Michael Angelo recognized, as he called upon him to assist him in executing the statue of Pope Julius II. Alfonso sculptured on the predella historic scenes from the New Testament and from the life of S. Dominic, admirable in composition and wonderful in workmanship.

Nothing more was done to the monument for years, until in the 18th century, when the altar was embellished, after the design of Mauro Test; upon the frontal there was portrayed a representation of the burial of S. Dominic by Carlo Bianconi, surrounded by ornamental enrichments executed by Savoline and Bondard, a Frenchman. This was the last work done upon the shrine.

The chapel containing this masterpiece of mortuary art was designed by Francesco Terribilia and decorated by Triarini, Mastelleta, Guido Reni and Damiano de Bergamo. The last named artist, Italy's greatest *intarsciatore*, made the ambry, which is no longer in the chapel, it having been removed to the sacristy in the 18th century. It by no means, although extremely artistic, equals in beauty the choir-stalls of the church, which are, as far as their tarsia-work is concerned, the most admirable wood-mosaics in the world: Damiano's chef d'œuvre. The mural pictures which adorn the chapel are all excellent, but the apotheosis of S. Dominic, frescoed upon the vault above the Ark, by Guido, is the best, in fact it is one of the best paintings of this versatile artist and has all the marked characteristics of his genius. The composition, pyramidical in form, is in keeping with the proportions of the dome; the radiating light, proceeding from the dove; the symbol of the Holy Spirit, illuminates the picture so as to emphasize the three principal figures, which are drawn with exquisite ease and grace; the expression of their faces is most tender; the upraised look of S. Dominic is devotion itself; while the hands of all are endowed with wonderful beauty of form.

The foregoing has demonstrated beyond controversy that religious art offers a vast field for the arts and crafts, for in this one chapel, in a church where there are others of almost equal beauty, the architect, the decorator, the sculptor, the painter and the mosaicist, not one or two but many, were employed, not at one time but continuously, for centuries. It may be possible to cite a few examples of secular and domestic art where its expression was almost as varied, but in such cases it will be found the expression was limited by time.

The Ark of S. Dominic is only another fact, among many proving

that religion alone has been the creator and nourisher of the arts in their grandest aspect, from which they received all their dignity. It does not militate against the truth of this dictum that the religious art of to-day is not of the highest order. There is no question but that it has suffered much from the loss of the profound devotional spirit which once pervaded its expression, and without doubt, it is too often little more than a mechanical display of a skillful imitation of the art of the dead past; or what is worse, an offensive exhibition of sentimentality and pious affectation; rather a mockery or a caricature than a just expression of the love and desire of the human soul. Nevertheless, right reason forces the conclusion that this is a momentary phase, because the religion that called into being the Ark of S. Dominic, and other triumphs of religious art, is still living and palpitating with a vigorous life, and the love that inspired its art manifestation is still a strenuous power in the world.

Caryl Coleman.



FIGURE FROM THE ARK OF S. DOMINIC.
Gerolma Coltellini.



EXTERIOR OF THE RESIDENCE OF A. R. PEACOCK, ESQ., PITTSBURGH, PA.

Duryea & Potter, Decorators. Alden & Harlow, Architects.

A Pittsburgh Residence

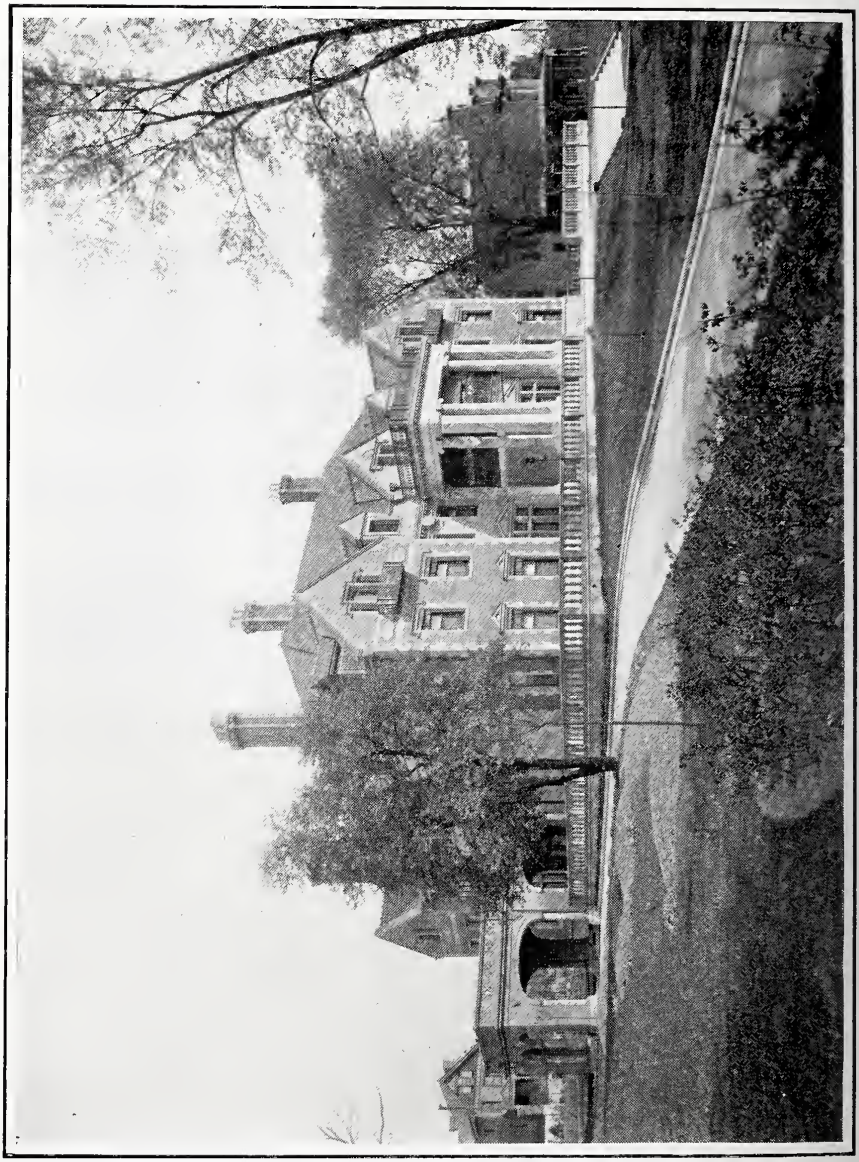
Residence of

Alexander R. Peacock, Esq.

Pittsburgh, Pa.

Duryea & Potter
Decorators

Alden & Harlow
Architects



EXTERIOR OF THE RESIDENCE OF A. R. PEACOCK, PITTSBURGH, PA.
Alden & Harlow, Architects.
Duryea & Potter, Decorators.



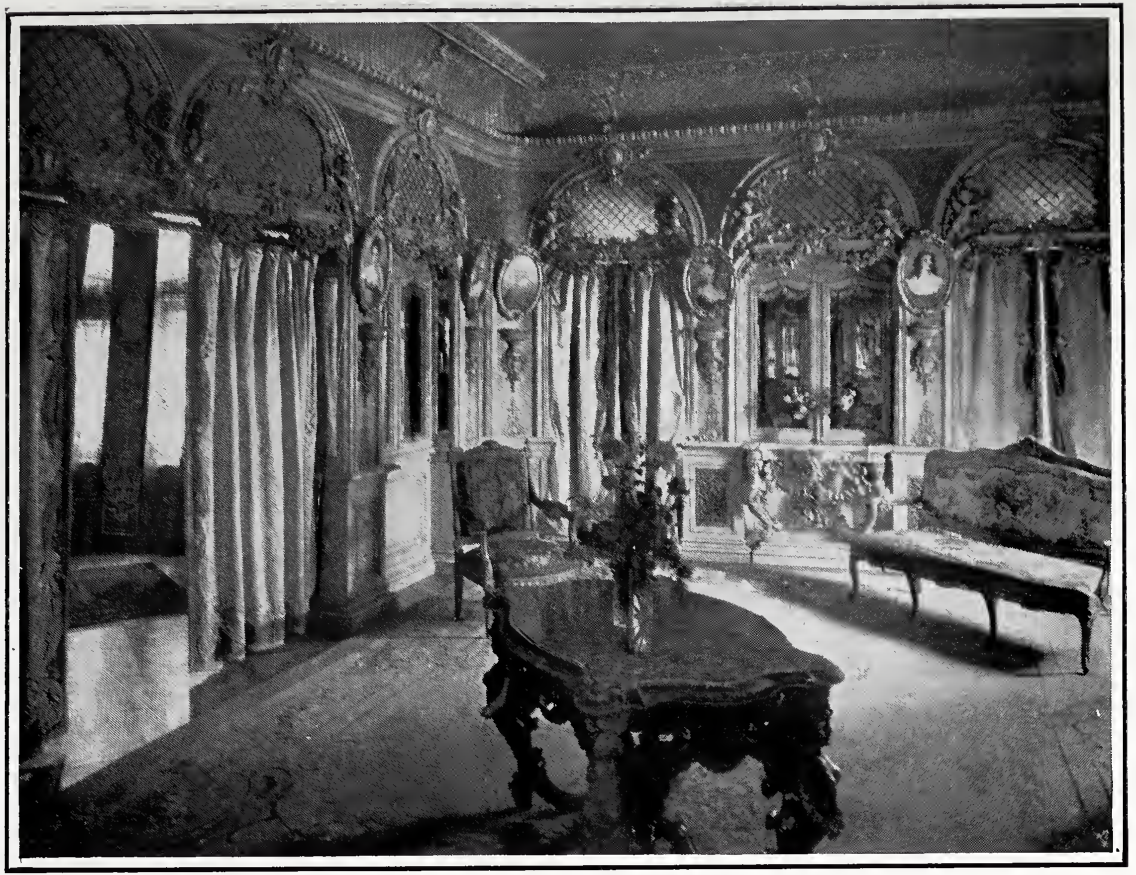
HALL OF THE PEACOCK HOUSE, PITTSBURGH, PA.

Duryea & Potter, Decorators. Alden & Harlow, Architects.



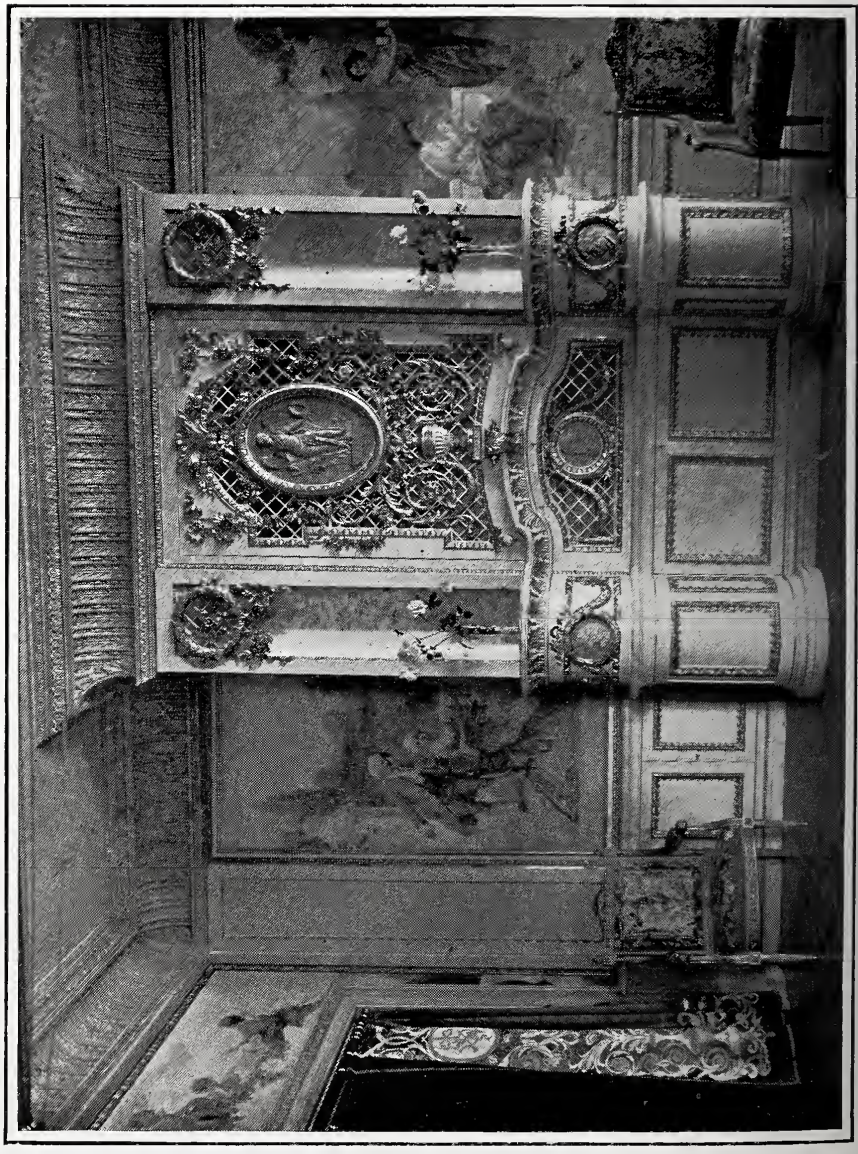
HALL OF THE PEACOCK HOUSE, PITTSBURGH, PA.

Duryea & Potter, Decorators. Alden & Harlow, Architects.



DRAWING-ROOM OF THE PEACOCK HOUSE, PITTSBURGH, PA.

Duryea & Potter, Decorators. Alden & Harlow, Architects.

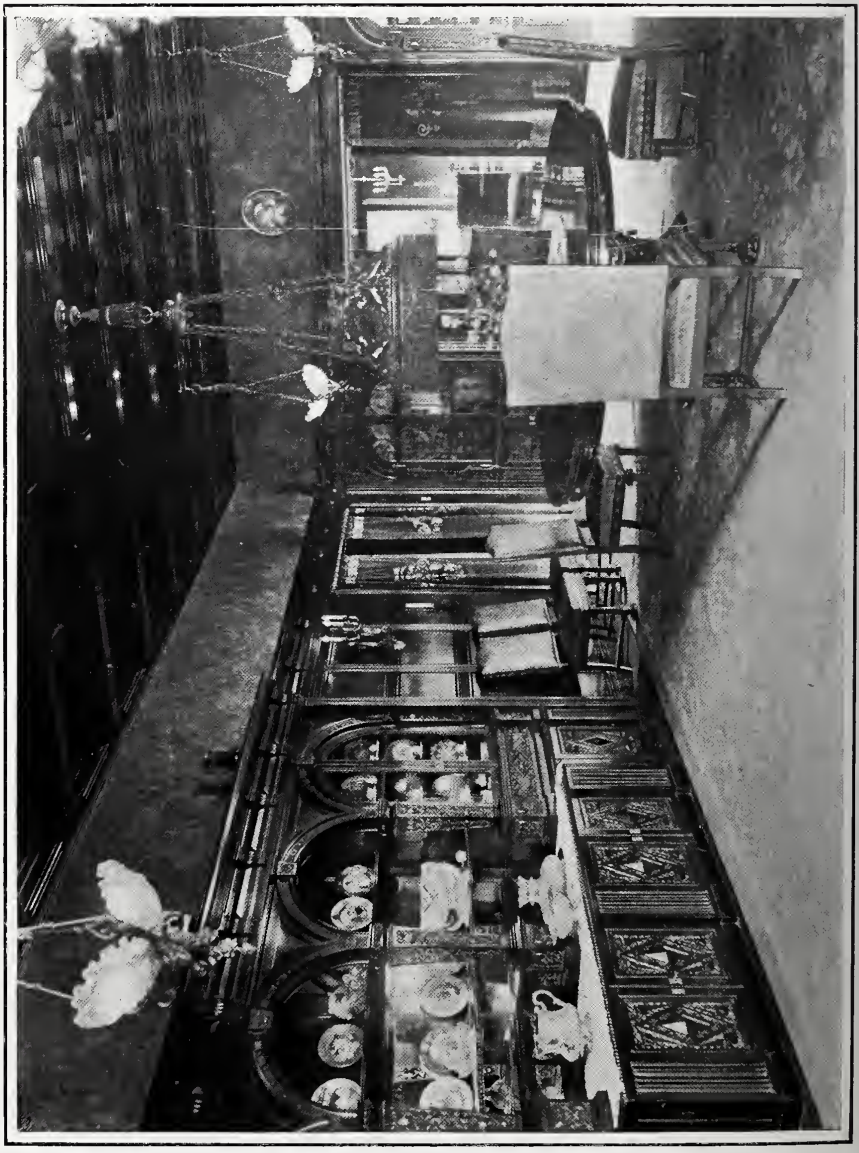


DETAIL OF THE PEACOCK HOUSE, PITTSBURGH, PA.
Duryea & Potter, Decorators. Alden & Harlow, Architects.



DRAWING-ROOM OF THE PEACOCK HOUSE, PITTSBURGH, PA.

Duryea & Potter, Decorators. Alden & Harlow, Architects.



DINING-ROOM OF THE PEACOCK HOUSE, PITTSBURGH, PA.

Duryea & Potter, Decorators. Alden & Harlow, Architects.



DINING-ROOM OF THE PEACOCK HOUSE, PITTSBURGH, PA.

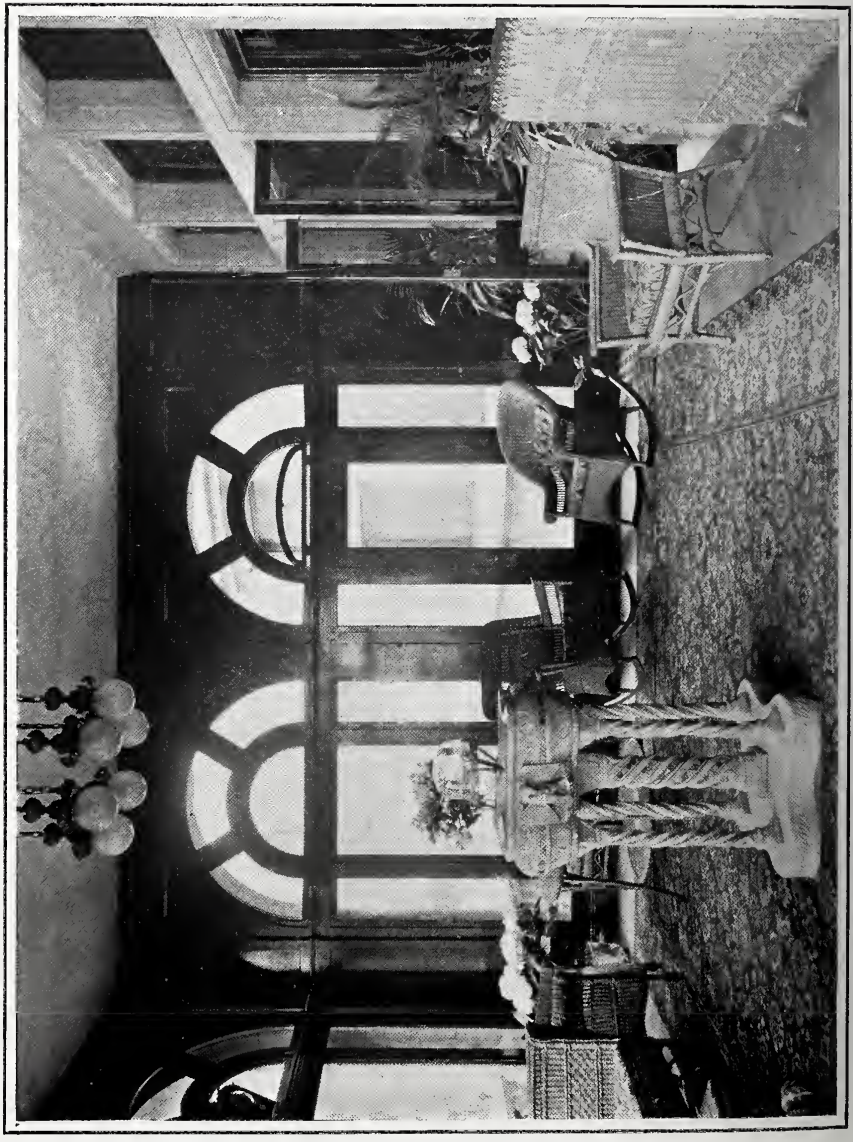
Duryea & Potter, Decorators. Alden & Harlow, Architects.



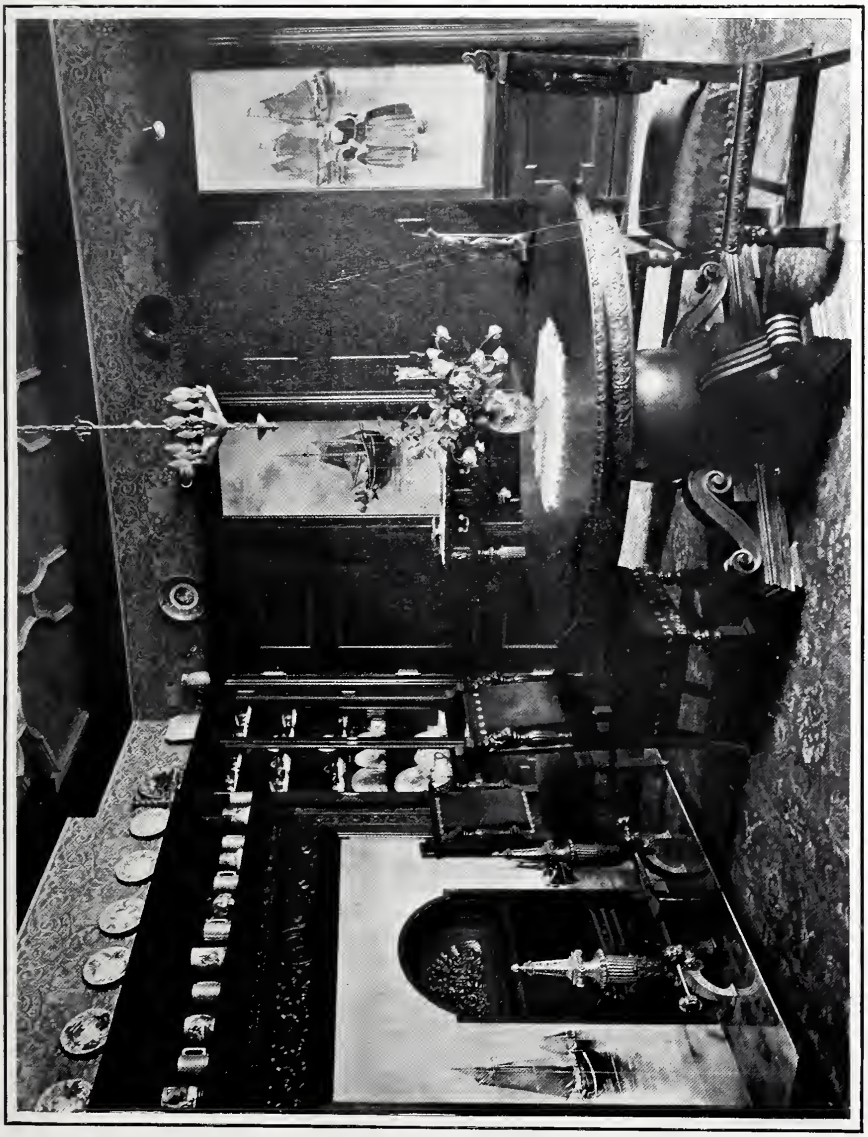
BILLIARD-ROOM OF THE PEACOCK HOUSE, PITTSBURGH, PA.
Duryea & Potter, Decorators. Alden & Harlow, Architects.



THE BILLIARD-ROOM OF THE PEACOCK HOUSE, PITTSBURGH, PA.
Alden & Harlow, Architects.
Duryea & Potter, Decorators.



MORNING ROOM OF THE PEACOCK HOUSE, PITTSBURGH, PA.
Duryea & Potter, Decorators. Alden & Harlow, Architects.



BREAKFAST ROOM OF THE PEACOCK HOUSE, PITTSBURGH, PA.

Duryea & Potter, Decorators. Alden & Harlow, Architects.



LIBRARY OF THE PEACOCK HOUSE, PITTSBURGH, PA.

Duryea & Potter, Decorators. Alden & Harlow, Architects.



LIBRARY OF THE PEACOCK HOUSE, PITTSBURGH, PA.

Duryea & Potter, Decorators. Alden & Harlow, Architects.



LIBRARY OF THE PEACOCK HOUSE, PITTSBURGH, PA.

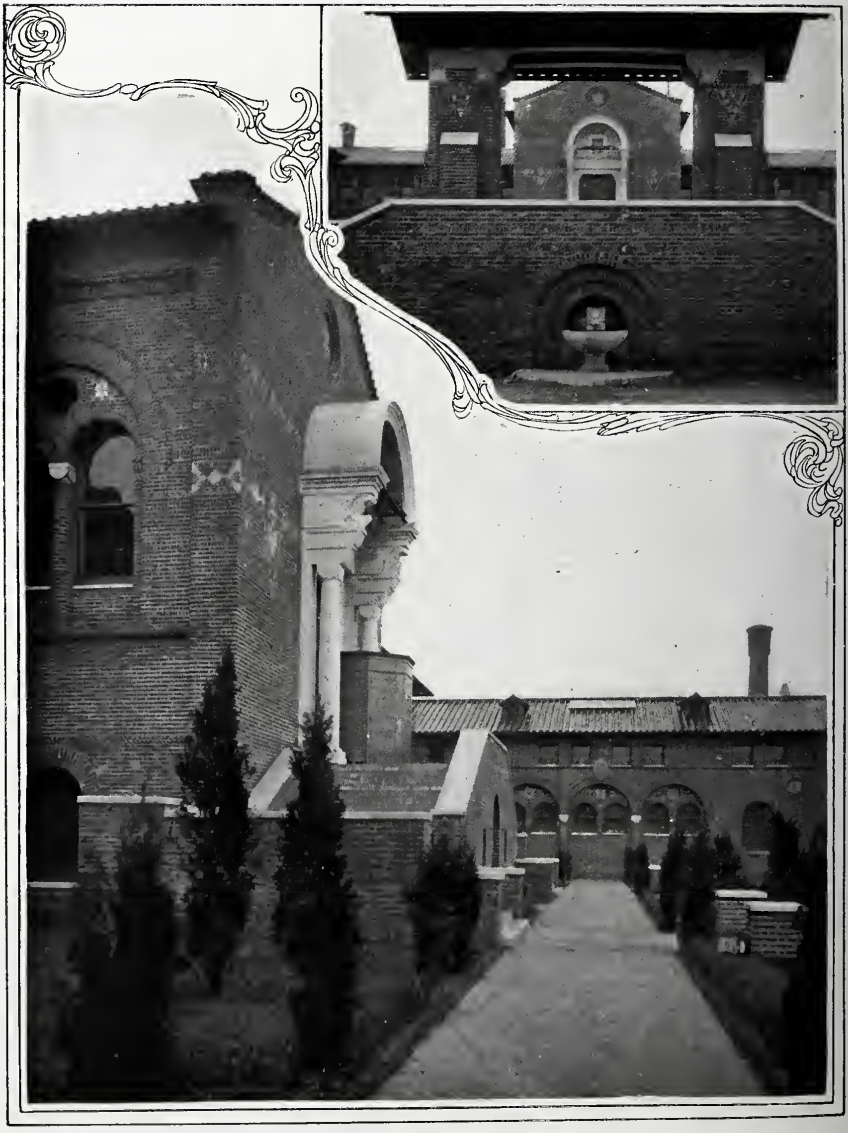
Duryea & Potter, Decorators. Alden & Harlow, Architects.

PHILADELPHIA SERIES NO. 1

THE WORK OF

WILSON EYRE

Subsequent numbers in this series will treat of the works of Messrs. Frank Miles Day & Bro., Cope & Stewardson, and others



VIEWS OF FREE MUSEUM OF SCIENCE AND ART.
University of Pennsylvania.

Philadelphia, Pa.

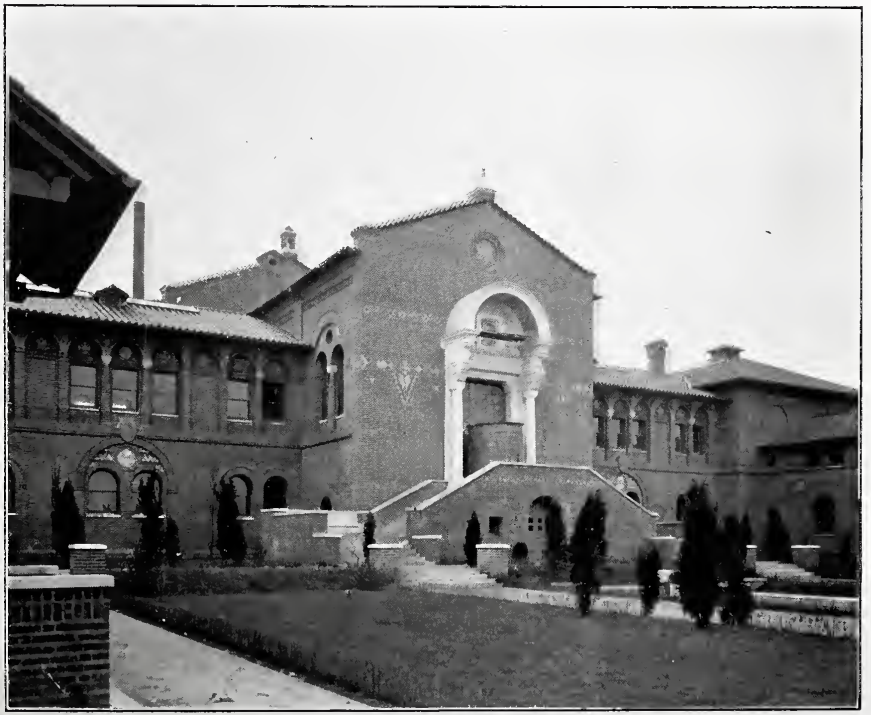
Wilson Eyre,
Cope & Stewardson,
Frank Miles Day & Bro.,
} Architects.



Philadelphia, Pa.

FREE MUSEUM OF SCIENCE AND ART,
University of Pennsylvania.

Wilson Eyre,
Cope & Stewardson,
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FREE MUSEUM OF SCIENCE AND ART.
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THE WORK OF WILSON EYRE.

IN treating of the work of this group of Philadelphia architects, it has been the aim of the writer to point out the more noteworthy virtues and faults to be observed in each example presented and, whenever practicable, to give the reasons for so considering them. There is abundant need for this sort of criticism, in that there is a great scarcity of literature helpful to laymen or architectural students who desire to acquire a discriminating taste. It is thought by many laymen, even by men of education and culture, that all knowledge of architecture is essentially technical, and that none but experts should attempt to form any judgment of artistic or other excellence. But on the contrary, architecture claims the interest of every intelligent citizen, not only for its value as a factor in his own liberal education, but because of its economic importance to the community through its influence upon the industrial arts and thus upon commerce. It should be the most popular of the arts since it appeals to every individual; it is the most democratic, since it belongs to the public more than to the owner of the building in which it is expressed; and it exerts the deepest influence because it is constantly before the public eye. Furthermore, good architecture may be intelligently appreciated by any person whose taste has been cultivated by thoughtful observation and comparison of good examples.

One truth, however, should be emphasized: Personal fancy is not a sufficient basis for architectural criticism, since a successful use of the elements which determine beauty in architecture—viz, proportion of mass, harmony of relation, and character of line—requires compliance with certain laws of nature, and while there are many different conceptions of these laws, and the designer may even be unconscious of their existence, they are none the less fixed. But they refuse to submit themselves to formulation, since their outward expression is confused by many other considerations, such as apparent stability, effect of color on apparent proportion of masses, consistency in the use of materials, utility, external expressions of internal purpose or arrangement, texture of wall surface and many others. Under these complex conditions any very minute analysis is difficult, and even impracticable. In view of this I shall not attempt to criticise the works under discussion beyond the point where the evidence appears to be clear and conclusive.

The first eleven years of Mr. Eyre's life were spent in Florence,

Italy. It is, of course, doubtful whether this early contact with the most suggestive and inspiring art of Europe exerted any material influence upon his aesthetic instincts. It seems probable, however, that this early life in Florence had some effect upon his artistic development. The extent of this influence I leave for the reader to judge from what follows.

Removing to America in 1869, the next eight years were devoted to general education. Professional study was not begun until 1877, in the office of James P. Sims, a Philadelphian, who had a large practice, and was widely and favorably known. Here he remained until he was put in charge of the office, and upon Mr. Sims' death, in 1882, succeeded to his practice. There was thus opened to him a considerable field of activity after but five years of experience.

For a short time Mr. Eyre followed the traditions of the office, the chief sources of inspiration being English, but his strong individuality soon asserted and expressed itself in a variety of phases. Of late years the influence of the Pennsylvania examples of the Colonial period, together with other causes, has led to a more reserved and organized method of treatment, while still maintaining a marked degree of individuality.

In the absence of academic training, a strong individuality, amounting almost to eccentricity, has resulted in many peculiarities, not all of which are agreeable. And yet individuality is always interesting. The most interesting faces have not all beautiful features. Many of the processes of nature are kept secret from the critical search of the scientist and the charm of the true artist's work is no less a work of nature than any other; and its secret is no less secure from inquisitive search.

In the Gothic period in Italy and France, the work of the artist was the unconscious expression of his own personality, and was entirely independent of fixed rules of proportion or symmetry. Japanese art is now in a similar period, and I know of no modern art so fresh and inspiring. The works of these great periods are full of inspiration, not because they are perfect, but because of their vitality. It will be observed that Mr. Eyre's work exhibits much of this same quality. There is evidence that he is also somewhat of a rationalist. Rationality in architectural design, as the term is commonly used, requires that the internal arrangement shall perfectly meet the purposes of the building; that the exterior shall be a truthful expression of the internal arrangement and that all ornament shall exist to explain or emphasize the function of the part upon which it is placed; in other words, that every part shall have a reason for its being—a principle most admirable in theory, but very difficult of consistent application.

In the illustrations which follow, it will be found that in every case an exterior is the direct outgrowth of its plan. Occasionally, however, this works to the great detriment of the external effect, and there is good reason for believing that, in such case, the plan is at fault.

It is often found expedient for one reason or another to retain a faulty plan; one which, although the mere arrangement of rooms may be convenient enough, does not satisfy the artistic demands of the problem in balance of axes, relative importance of the rooms and the positions they occupy, arrangement of important openings on main axes, or in some other respect. This is the more frequent in these times because of the uncompromising demands of the many accessories of modern life. To frankly express these faults of plan on the exterior is only to magnify them without gaining any compensating advantage.

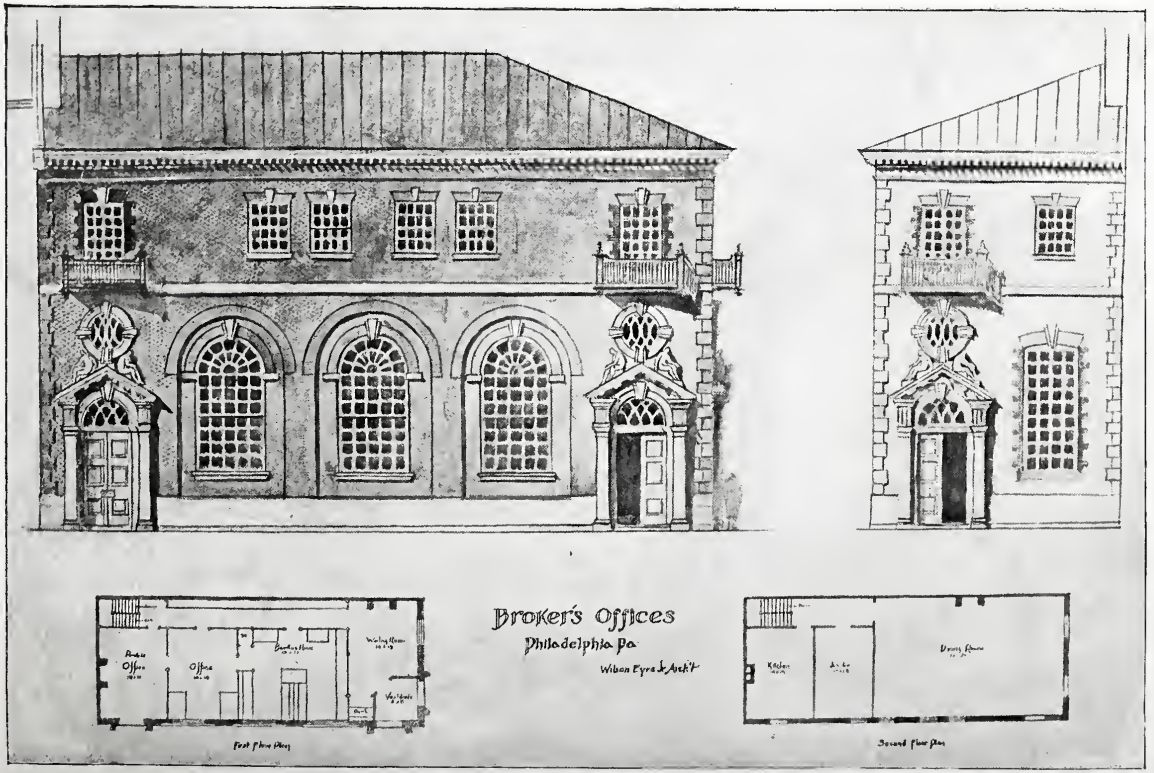
Comparison of Mr. Eyre's designs will also reveal a distinct change of mood, beginning with 1889 or 1890. It may be of interest to note the chronology.

Among those built in 1890—named in chronological order—are the buildings of Ashhurst, Pepper, Doherty, Herberton, Bar Harbor Casino, the double house, Kelsey Baths, Harrison (bay windows), Mrs. Neill Starr, Bedell and Drexel. In 1890 the houses of C. L. Freer and C. B. Moore were designed. Following these in order are the Detroit Club, houses at Southport and Pelham Manor, Educational Building, Reynolds House, Newcomb Chapel, the houses of Leidy, Jayne, Cochran, Borie and Squier, the Albany House, Dennison Building, the Brokers' Offices, City Trust and the gardens of C. L. Borie and J. W. Pepper.

Mr. Eyre's highest success is in the field of domestic architecture, and while he has had numerous commissions for commercial buildings, they do not appear to be as congenial to him as other classes of work.

Among his later commissions in this class is a small building for brokers' offices, of which sketch elevations and plans are given. (p. 286.)

This is a charming study in Colonial, of rough, dull red brick, laid in Flemish bond, with white stone trimmings. The first story is admirable in every respect. The large windows frankly indicate the large room within and at the same time give, by their heavy relieving arches, a dignified scale to the exterior. The scale of the first story, however, can hardly be maintained in the second, and the fenestration there is a little disappointing. The emphasis given to the middle pier by making it much wider than the two on either side is unfortunate. While the general idea of grouping the openings with reference to the axis of the large opening below is good, the



BANKING HOUSE FOR THE MESSRS. BORIE.

Third and Chestnut Streets, Philadelphia, Pa.

Wilson Eyre, Architect.

subsidiary grouping into couples on the axes of the piers is questionable.

The horizontal division of the mass by the string course is very nearly in the proportion of 2 to 1. It may appear arbitrary to mention this as a fault, nevertheless, it is a fact, attested by many witnesses, that this proportion of horizontal divisions is seldom pleasing. But it is difficult to see how it could well have been avoided in this case. A very pleasant refinement has been introduced in the first story by making the central relieving arch a little larger than the others.

The façade of the building for the City Trust, Safe Deposit and Security Co. is one of the best of Mr. Eyre's efforts in this class of work. The building is restful, chaste and dignified, but at the same time has much variety and interest. The first story is pierced by three openings of noble form. Heavy reveals and buttresses insure the strength of the supports. The second-story openings form a transition from the large scale of the first to the much reduced scale of the third story. The third and fourth stories are treated as a unit. In the fifth story, making a distinct change in treatment, the windows form a strong line across the façade, although a slight difference in the spacing suggests a formation into two groups. This is further accentuated by the treatment above, where the scale is once more reduced. The broader wall spaces above this story give greater apparent stability to the gable and offer the contrast between void and solid so necessary to an interesting design. Some further enrichment of the upper part of the gable would still further enhance the interest of the design.

The Educational Building, 61 East Ninth street, New York, is also very successful. The gracefully arched openings of the first story, unmolded and unornamented, are cut through a heavy mass of masonry whose broad surfaces form a suitable basement for the superstructure. The openings of the next two stories are grouped together, and the fourth-story windows form a strong horizontal base for the oblique lines of the gable. The fifth-story windows are well grouped. The centralized scheme of openings throughout gives an appearance of stability and the orderly arrangement is restful to the eye. The whole is a straightforward but artistic treatment of a commonplace problem. Some may not approve of the projection of the first story wall beyond the line of the second story, nevertheless, it must be admitted that the eye is better satisfied of the stability of the building than it otherwise would have been.

The old building of the Dennison Mfg. Co., New York, was of the same general type. The first story was filled by a single opening of good proportion and of very pleasing form. The next story appeared to be treated as part of the first story scheme, but grouped with the



CITY TRUST BUILDING.

Chestnut Street, Philadelphia, Pa. Wilson Eyre, Architect.

third and fourth stories, which frankly gave up all attempt at intermediate support and boldly proclaimed the necessity of using heavy metal beams. The whole was fittingly crowned by a good cornice, enriched by broken architraves and caryatid figures. The attic story was evidently set back from the wall line and would be partly hidden from the observer by the cornice; nevertheless the sky line was hardly worthy of the broad and generous treatment below.

The individuality of these designs is unmistakable, but finds a marked contrast in the Detroit Club, at Detroit, Michigan. The main front is well centralized by the two points of interest, the entrance and the loggia in the upper story. The central bay window is, however, unfortunate, a projecting motive in such a position being much less pleasing than one which is flat or receding. But the semicircular bays at the ends are even less pleasing. If the reader will make a rough plan of the front and end of the building the geometric figure thus formed will be found anything but beautiful. Now this form is reproduced by every horizontal line of the building. Furthermore, the eye unconsciously demands the appearance of greater stability which would be secured by strong vertical lines at the junction of the cylinder with the wall. It will also be noticed that from the second story upward the elaboration of the windows proceeds inversely. The result is a congestion in the second story and lean, attenuated appearance in the fourth story. The horizontal divisions of the middle portion of the front are excellent. They appear to be approximately (from the ground) in the proportion 5 to 6 to 2 (to bottom of cornice). Unfortunately, it was found necessary, on the end façade, to make the third story sills a continuous course, which divides that wall surface into two equal parts.

Mr. Eyre seems scarcely to have entered upon the field of ecclesiastical architecture, and the one example available for illustration was so hidden by foliage as to give a very unsatisfactory view of the building itself. Broad and well defined courses of white masonry, rather low walls, roof of dark tiles, simple, well proportioned round-arched openings, coupled beneath round relieving arches; a short, heavy tower guarding an entrance porch, which is covered by an extension of the main roof. The whole design seems to be admirable; it is treated with charming simplicity and directness, and in these qualities suggests some of the Byzantine architecture of Asia Minor.

Turning now to the field in which Mr. Eyre is best known, that of domestic architecture, we shall first consider a number of country houses, beginning with one of his earliest, the residence of R. L. Ashhurst, at Overbrook, Philadelphia.

The gable at the right is of such commanding interest that the whole building is dominated by it. Equilibrium of direction is well

maintained against the disintegrating influence of the oblique lines by the horizontal and vertical lines of the timbers. The elliptical window is the focus of the gable and is the central point of interest of the whole front. A circular or elliptical opening is very remarkable in its power to attract and hold the attention. It surpasses in interest every other form of opening and every other sort of architectural feature. It is the only geometric figure which does not in some way direct the eye to something outside of itself, and it is only by an effort on the part of the observer that the attention is transferred to some other object. This "focus" would appear too high if it were not that a partial counter attraction draws the eye



RESIDENCE OF R. L. ASHHURST, ESQ.
Overbrook, Philadelphia, Pa. Wilson Eyre, Architect.

downward, and thus somewhat distributes the attention. If the strong gable lines tempt the eye to wander away, the curved timbers at the sides promptly bring us back. Altogether this part of the house is a remarkable case of centralized interest. The opposite side is distinctly uninteresting, and requires no comment.

The residence of Mr. John W. Pepper, near Jenkintown, built some two years later, is, on the whole, somewhat more interesting. The plan shows a heavy stone wall, with but one break and few openings, extending the whole length of the northwest front, and even out past the veranda. Facing the southeast are the verandas and living rooms, overlooking a sloping lawn and a formal garden beyond. In an attempt to be eccentric the plan has become awkward, especially in the hall and dining-room. Axes are entirely



RESIDENCE OF JOHN W. PEPPER, ESQ. Wilson Eyre, Architect.

Jenkintown, Pa.

disregarded, excepting in the parlor, which is admirably planned. The hall is partly two stories high, with a gallery supported on a column and furnishing communication in the second story. The details of the interior exhibit an exquisite artistic sense and a fertile imagination. Unfortunately, photographs could not be secured for publication. The exterior is the outgrowth of the plan, but, while the various parts are well designed and the whole excites a lively interest, the architectural effect is disappointing.

More recently a formal garden has been made a short distance to the southwest of the house and "en axe" with the veranda. The ground slopes away from the house to a pleasant distant landscape,



REAR VIEW, RESIDENCE OF JOHN W. PEPPER.
Jenkintown, Pa. Wilson Eyre, Architect.

and in the foreground is this rectangular garden, sunken in two terraces confined at the sides by hedges and traversed by straight walks. The garden is terminated by a balustraded stone wall broken by three stairways which lead to a small raised plateau beyond. On either side is a small stone pavilion approached by one of the stairways, and between, but beyond them, are three well spaced columns supporting an architrave. The whole, as seen from the other end of the garden against the distant landscape, is extremely charming. Seated upon a broad bench at the foot of the three columns the visitor looks back toward the house and is surprised to notice that the garden has no formal connection with the house, unless a straight walk and coincident axes may be called such. It may be said in defense that the garden is even more formal than the house

and could not be placed directly adjoining it; nevertheless, we cannot but wish that the intervening slope had some conventional treatment.

The same difficulty was met in a garden recently made for Mr. C. L. Borie, not far from Mr. Pepper's property. It bears no formal relation whatever to the house, and the two are entirely inharmonious in style. Once inside the garden, however, the view commands our admiration.

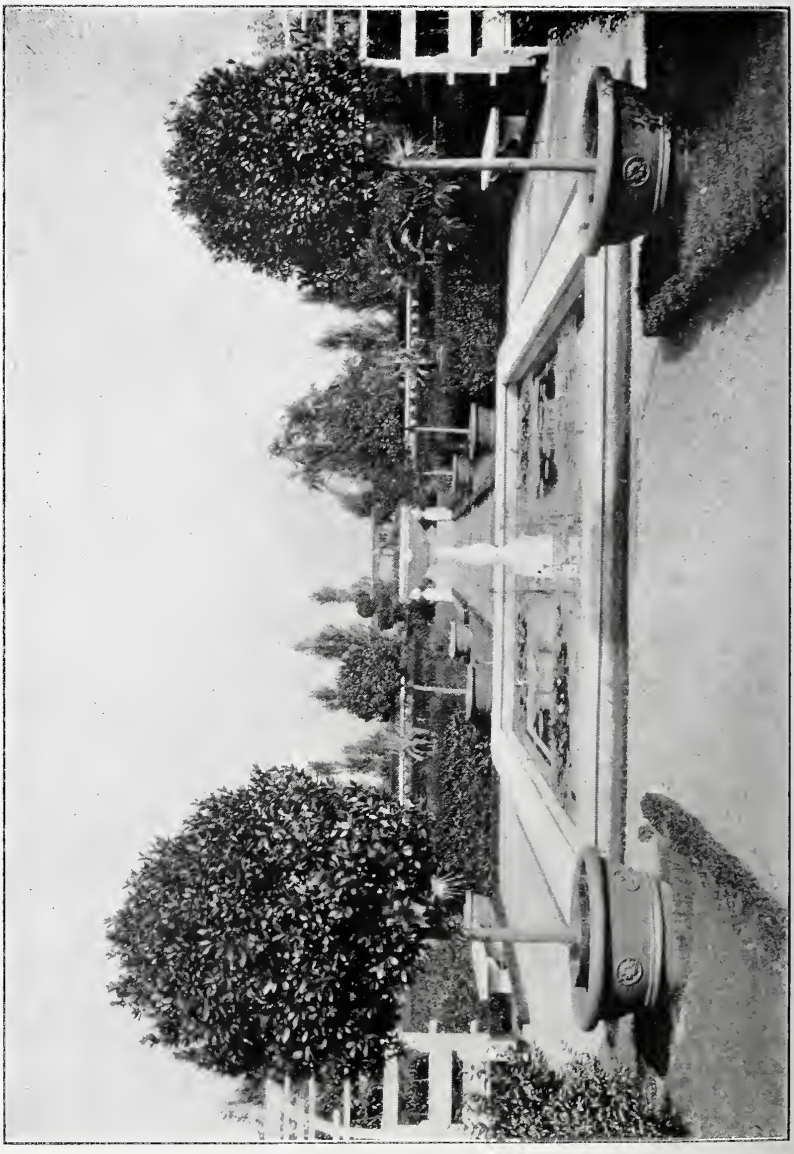
It may be questioned whether Greek Doric columns may consistently be used with so little reminiscence of the traditional form of entablature. The finished character of these columns, as well as



VIEW OF GARDEN, RESIDENCE OF JOHN W. PEPPER.
Jenkintown, Pa. Wilson Eyre, Architect.

their historic origin, require stylobate and entablature of certain form, lofty porticos and crowning pediments. The flutes multiply the apparent supporting power, the strong echinus and massive abacus are modeled for transmitting heavy loads and the curved contour gives an appearance of elastic strength. There seems every reason for supposing that such columns could not look well in juxtaposition to rough brick and pebble dash and supporting low wooden beams covered with tile. (See pp. 298 and 324.)

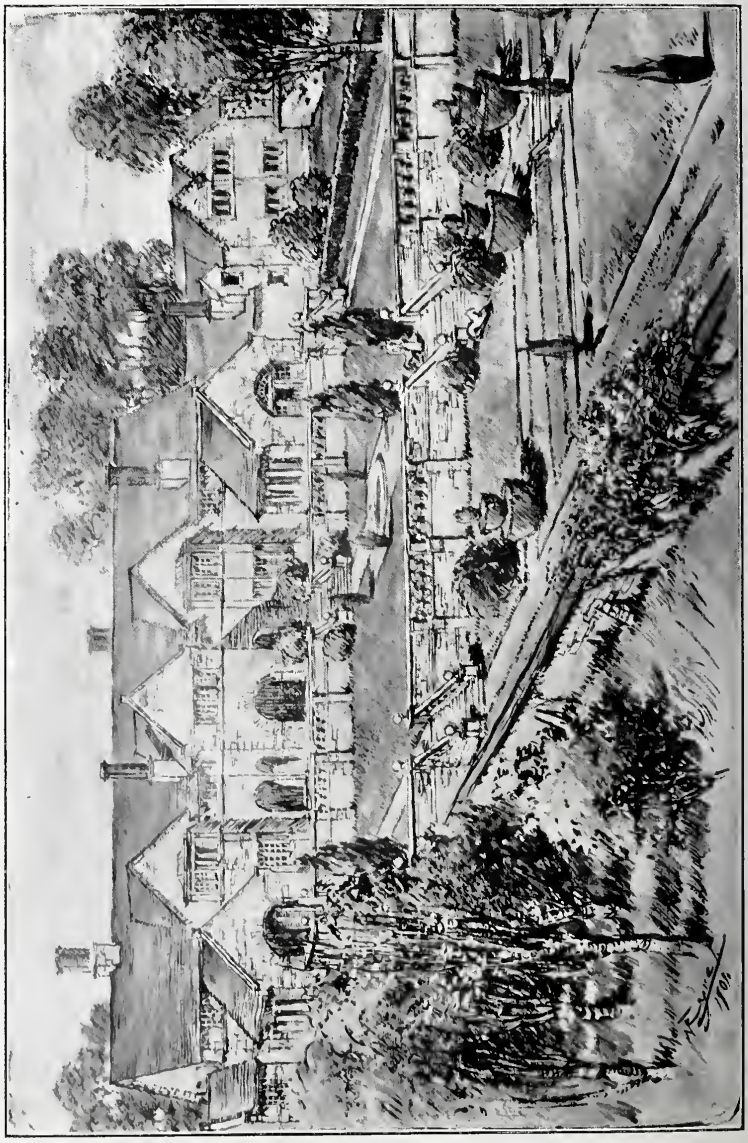
But the trial has been made and the result is very successful. The small scale of the structure permits no comparison with the majesty of the historic columns, while their dignity and beauty of form re-



VIEW IN GARDEN OF JOHN W. PEPPER, ESQ. Wilson Eyre, Architect.
Jenkintown, Pa.



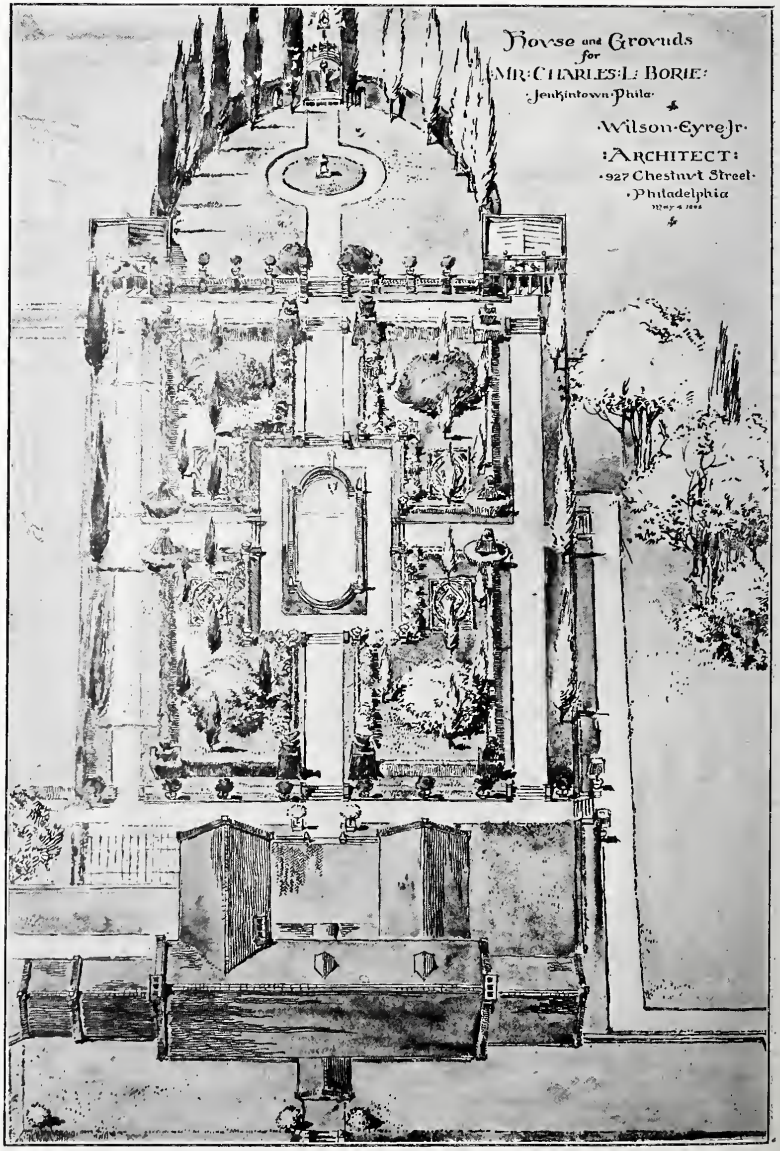
Jenkintown, Pa. VIEW IN GARDEN OF JOHN W. PEPPER, ESQ. Wilson Eyre, Architect.



Jenkintown, Pa. RESIDENCE OF JOHN W. PEPPER, ESQ. Wilson Eyre, Architect.



Jenkintown, Pa. GARDEN OF JOHN W. PEPPER, ESQ. Wilson Eyre, Architect.



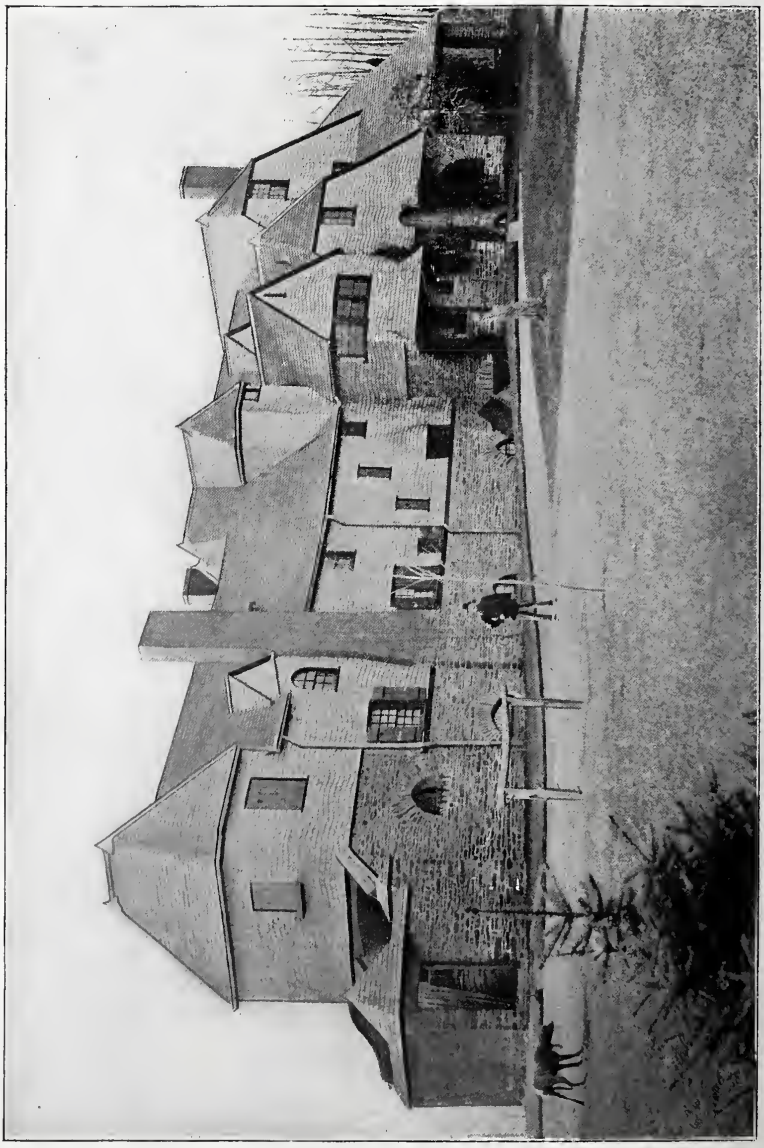
SEE ALSO PAGE 324.

main. Being built of wood their juxtaposition to brick, plaster and timber is not objectionable, and the eye accepts them for their beauty of form rather than for their utility. But it is in the form of the masses placed upon these columns that the skill of the designer is shown. Over the entrance a slight parapet is raised above the tiles and on small pedestals over each column is placed a ball as large as the least diameter of the column. We have already noted the characteristics of the circle as a plane figure. It is characteristic of the sphere that it has as much inertia or apparent dead weight as any other form of many times its mass. The Doric column represents to the eye an active upward tendency and the sphere is the counter tendency which produces equilibrium. The same end is attained in the summer houses by greatly increasing the mass of wall over the columns. The sphere at each side forms an abutment against the apparent thrust of the curved gable.

The residence at Camp Hill Station presents a tumultuous irregularity which is truly remarkable. Furthermore, it is not pleasing in its parts nor architecturally interesting, excepting for its peculiarities. The view from the other side, while not quite so much broken, is still very unrestful and lacking in the qualities which content the eye. It has, however, the virtue of being simple in detail and unobtrusive.

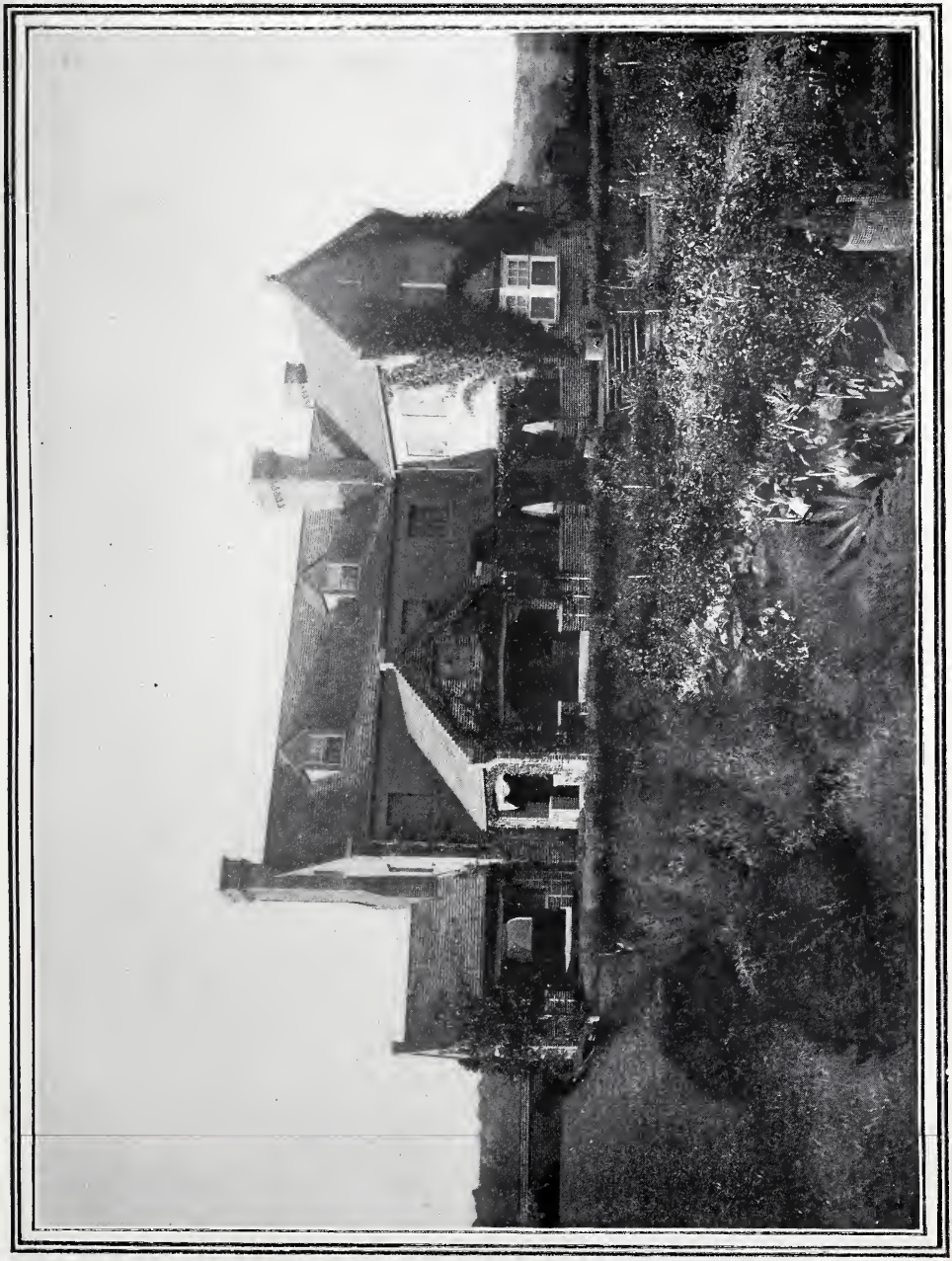
Passing on to the residence of Mr. Beauveau Borie, near Jenkintown, we have an entirely new phase of Mr. Eyre's genius. The first story, chimneys and gable finish are of rough red brick with wide white joints. The second story walls are of warm gray plaster. The design is unassuming and almost severe in its simplicity, and yet it has good proportion of parts and symmetry of arrangement as well as a dignity of aspect unapproached, to my knowledge, by any other country house in this vicinity. The grounds about the house are well calculated to enhance every virtue of the house and harmonize it with surrounding nature. A modest formal garden is in the rear, and a broad terrace, limited by a hedge and a low wall, occupies the front. These give that setting to the house which is so often needed and so seldom found. (See pp. 301 and 302.)

The country house of Mr. Frank Squier also has an excellent setting. The garden stretching before the house performs admirably the prime function (architecturally speaking) of a garden by bringing the lines of the building, necessarily somewhat formal, into harmony with surrounding nature, the natural surroundings next adjoining the house having been arranged in such a manner that the predominating lines are straight or are in geometric curves. The principle involved seems to be but little understood even by landscape architects, who fail grievously in this respect. (See pp. 325 and 326.)



RESIDENCE OF CRAIG HERBERTON, ESQ. Wilson Eyre, Architect.

Camp Hill Station, Pa.



HOUSE AND GARDEN OF BEAUVEAU BORIE, ESQ. Wilson Eyre, Architect.

Jenkintown, Pa.



GARDEN OF THE DWELLING OF BEAUVEAU BORIE, ESQ. Wilson Eyre, Architect.

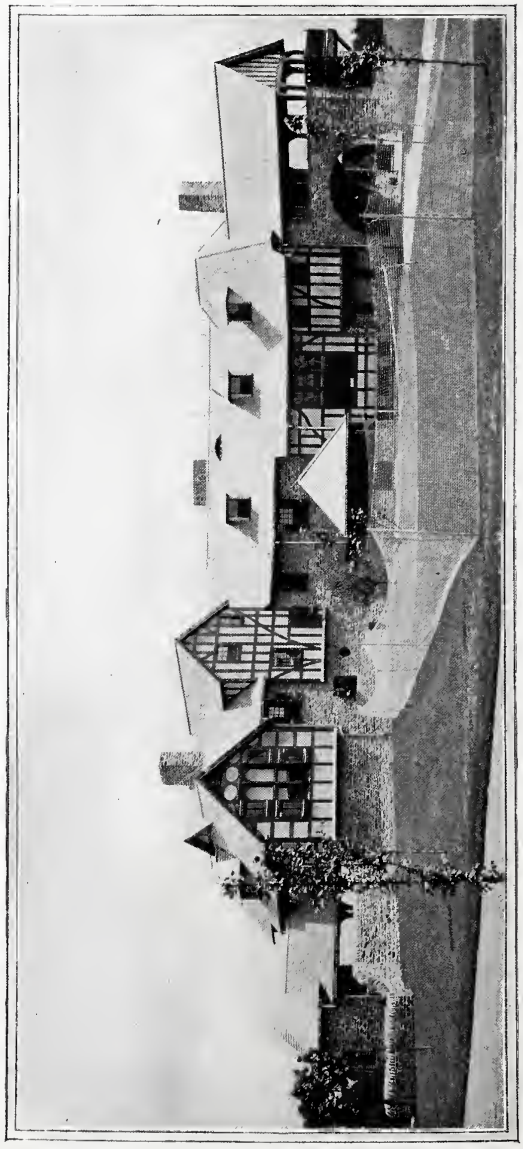
Jenkintown, Pa.

The most conspicuous failure in this country is probably that at the National Capitol, where, although Major L'Enfant laid out a most magnificent scheme for the approaches to the Capitol, his successors have failed to understand the necessity for the formal treatment he suggested, and the space is filled with winding walks and a forest of trees. The more formal the style of the building the more formal the adjoining grounds should be, though there are few buildings that would not be benefited by some sort of artificial treatment of the grounds about them. The house itself is well organized and dignified, and at the same time appears supremely comfortable and inviting.

Now, passing back eight or nine years, we meet a design of the earlier period, the Casino at Bar Harbor, which is in marked contrast with those we have just been considering. The drawing is quite as characteristic as the design. Such expanses of unbroken surface as are here presented require a most careful study of the proportions. The result is quite successful. The carriage entrance and circular bay are well designed and add much to the general interest. The rambling character of the plan is typical of much of the planning of that day, particularly in country houses. It may be assumed to have had its origin in a desire to imitate the picturesque effects so frequently met with across the water, when one generation builded, another added, and so on through the several generations, each leaving the impress of its own character upon some part. Unfortunately the picturesque often fails in nearly all the elements of beauty.

It has been said of the picturesqueness, in its relation to beauty, that it is "the characteristic pushed to a sensible excess." Now, if the right characteristics are pushed to the proper degree of excess, unity and harmonious relation may still be maintained; but the problem is a delicate one and requires consummate skill. Perhaps it is not well to look too closely for unity and harmony where the evident purpose is the picturesque.

The residence of A. J. Drexel, Jr., at Lansdowne, Pa., appears to be one of these rambling designs. The oblique disposition of the wings, as may be seen from the plan, gives to the rear view an inner court effect, which is enhanced by the carriage entrance at one side and by the extension of the wall into a curved exedra at the other. The main stairway is bracketted out from the main wall line and enclosed with half-timbered walls. Over the arched carriage entrance is a delightful loggia open on three sides. The fenestration is irregular but not disturbing. The different parts are generally pleasing in themselves, and while the wings are much broken, the long lines and plain surfaces of the main building, with the veranda holding the centre of interest, bring all the elements into a fair de-



Lansdowne, Pa. RESIDENCE OF A. J. DREXEL, JR., ESQ. Wilson Eyre, Architect.

gree of unity. Unhappily, the front view is not so pleasing, although some of the parts are charming in themselves. The veranda is treated with admirable simplicity, but immediately above it there is unquestionable ugliness. The plan requires a large chimney in the most unfortunate place imaginable, as it brings the heaviest wall mass on the axis of the building, where there might better be a large opening. This, however, may have been unavoidable, as may also the position of the most important interior wall on the only axis the building possesses. The forms which lean against the chimney are certainly very objectionable, and the little round windows of the second story, probably indicating a bath-room, gives the front a ludicrous squint. The plan is quite unorganized, and compares unfavorably with that of the house at Southport, which was designed about two years later. The main building of this house is fairly well balanced, in spite of the unsymmetrical treatment, and the long ridge and unbroken roof surface give dignity. We cannot but admire the unflinching courage of one who permits a kitchen extension to take such liberties. The treatment at that point is far from admirable. Furthermore, if we may judge from the drawing, it is not truthful for the gable suggests, and at the right actually shows, crosswalls which have no existence in the plan. Nevertheless the various parts of the house are distinctly pleasing, and the whole effect is very interesting.

The residence of C. L. Freer, at Detroit, presents many points of excellence, and on the whole is quite admirable. The horizontal proportions do not appear to be entirely satisfactory, although this is not evident in the first view, since the coping of the terrace appears as if it were part of the main wall, thus dividing the wall into two parts, which are in excellent proportion to one another, and to the shingled wall above. The roof is well shaped, and the chimneys avoid excessive heaviness by a slight taper upward. The veranda columns are somewhat attenuated. An advancing motive in the centre of a façade, unless it marks an entrance, is generally undesirable, and the two-story bay on the front appears to be no exception. There is a singular lack of unity in the front, due, perhaps, to the lack of any commanding point of interest in the middle portion capable of drawing the attention from the ends. Whether the remedy lies in the fenestration or in a more vigorous treatment of the gable, or in a continuation of the main cornice, or in some other expedient, I leave to the reader to surmise, for probably nobody knows until he has tried it.

The residence of Mr. S. H. Reynolds, at Lancaster, Pa., has very nearly the same horizontal proportions as the Detroit house, but the emphasis placed on the horizontal lines in the second story by alternating three broad with two narrow courses of shingles, to-



RESIDENCE OF C. L. FREER, ESQ.

Detroit, Mich. Wilson Eyre, Architect.



RESIDENCE OF C. L. FREER, ESQ.

Detroit, Mich. Wilson Eyre, Architect.

gether with the marked lack of horizontality in the first story walls, tends to make the upper surface appear narrower in its relation to the lower. The transition from stone to wood, however, is not happily managed. Random stonework, which is very common in Pennsylvania, is singularly lacking in "direction," and needs strong horizontal or vertical lines to emphasize one or the other direction. The need is not so much felt in this example on account of the long lines of the veranda wall and window sills. The round window in the second story irresistibly draws the attention and holds it. This would be well enough if the window were of a dignity commensurate with its position.



IN THE RESIDENCE OF S. H. REYNOLDS, ESQ.
Lancaster, Pa. Wilson Eyre, Architect.

Views are presented of the entrance hall of this house, also a mantel and a sideboard, in which the artistic temperament of the designer is so evident that hostile criticism is entirely disarmed. It may be said of Mr. Eyre's interiors in general that they are full of a certain quaint charm, and, although not always without faults, they show great originality of conception and delicacy of treatment.

The quaintness of the hall suggests a very interesting interior in Philadelphia, the grill-room of the Mask and Wig Club.

The general type of the last two houses considered culminates in the city house of Mr. Cochran in Philadelphia, of later date than either of the others. The first and second stories and the chimneys



SIDEBOARD.

Designed for S. H. Reynolds, Esq , Lancaster, Pa. Wilson Eyre, Architect.

are well treated, but the frieze and roof fail to fulfil the promise of the other parts. The third story is so severe as to form no foil for the surfaces of the second story, and the roof is so low as to be nearly all hidden from the observer. The side elevation is far more interesting than the front, as the real proportions of the stories can be more plainly seen and the surfaces are so much broken that the plainness of the frieze is not noticeable. The necessity for a carriage entrance projecting from the middle of the front is most



ENTRANCE, KELSEY BATHS.
Walnut Street, Philadelphia, Pa. Wilson Eyre, Architect.

unfortunate, but, assuming it to have been necessary, we could have wished that its supports had been treated more vigorously. The restraints imposed by the cramped and formal conditions of the city front appear to have stimulated Mr. Eyre's genius to its highest attainments.

Among his better works of this period, about 1886, is the Kelsey Baths in Philadelphia. It has a gay and luxurious appearance, partially due to the alternate use of light and dark brown brick. The shape of the arches tends to the same effect and at the same



HOUSE FOR DR. STARR.
1818 Rittenhouse Square, Philadelphia, Pa. Wilson Eyre, Architect.



ALTERATION FOR CHARLES C. HARRISON, ESQ.
1618 Locust Street, Philadelphia, Pa. Wilson Eyre, Architect.

time gives a slight oriental caste quite suggestive of the Turkish baths. The proportions given by the main horizontal divisions are approximately (from the ground up) as 3 to 6 to 1. The proportion of the first two is somewhat unfortunate, one being twice the other, a relation easily detected by the eye. This has been well disguised, however, by multiplying the verticals in the large mass, thus making it appear higher. The whole result is highly satisfactory. There is much beautiful detail about this building, of which but one example is given here.

The residence of Dr. Starr, built in the following year, is of mottled brown stone. This is a violent break from Philadelphia traditions, as exemplified by the buildings on either side. The pointed windows and sharp gable give an upward tendency almost startling when considered in its relation to the surroundings. The composition, however, is admirable. A much needed horizontal band is supplied in the third story and divides the wall in excellent proportion. Presumably the grouping of the windows and the location of the bay indicate the internal arrangement. The oblique surfaces of the bay are slightly convex; many similar refinements might be noted. The first story is particularly charming, and the entrance is but one example of the many delightful original entrances to be found in Mr. Eyre's designs.

Another very interesting bit of detail is the bay window of the residence of Mr. Charles C. Harrison. The stonework is exceedingly bold and vigorous, somewhat suggestive of Spanish-American, and the simplicity of the woodwork is well in keeping. The effect is greatly enhanced by the strong piers and cornice which enclose the whole motive.

Mrs. Neill's house, on Locust street, Philadelphia, while very modest, is a superb handling of a very prosaic subject. Faced with red brick and plaster, the chief point of interest is in the second story, where a panel decoration in plaster in low relief connects two small bay windows. The attic is not entirely pleasing—perhaps a pointed gable would have been better.

Not far from this is the double house, 22d and Granville Street, Philadelphia. Here is a design full of originality and native force, and yet offering some opportunity for observing what not to do. The front, of rough dark red brick, is remarkably uneasy. The hit-or-miss arrangement of openings is, perhaps, the chief reason for this, and the great variety of the sizes and forms only increase the general disorder.* The long oblique lines of the gambrelled gable are also very disturbing. Strong horizontal or vertical lines are needed; these are provided on the side, although they are less needed there since the gable is simpler and smaller. The bay windows are very

*There are seventeen different kinds of openings on the two fronts.



HOUSES FOR MESSRS. NEIL AND MAURAN.
22d and Granville Streets, Philadelphia, Pa. Wilson Eyre, Architect.

unfortunate in color. The side elevation, however, is very good, the orderly fenestration giving a restful sensation to the eye and the general proportions being quite acceptable.

The residence of Mr. Clarence B. Moore, Juniper and Locust streets, Philadelphia, is far superior to any of the city houses yet presented, and is the culmination of the general period ending with 1890. It will be observed that the plan is well organized, and that there are no eccentricities, due attention being given to symmetry on axes, and to every element of planning which goes to produce



HOUSES FOR MESSRS. NEIL AND MAURAN.
22d and Granville Streets, Philadelphia, Pa. Wilson Eyre, Architect.

a dignified interior effect. The basement of the exterior is of rough faced stone, laid in alternate wide and narrow courses, no vertical joints being shown. This is not stopped at the first floor level, but continues to the level of the spring of the first story windows, and up to this point the wall has a slight batter, or inclination inward, The proportion of this wall to the brick one above it and to the frieze appears to be admirable; reference to the elevation shows that the proportion from the ground up are about as 2 to 3 to 1. And yet the eye is not entirely satisfied. Some rationalist critic may say, and with some force, that there is no apparent practical reason that would warrant such a change of material and treatment

at this level, and that the eye notes the inconsistency. But, on the other hand, it would be found that the eye is quite satisfied with the appearance of this part as shown in the architect's drawing. Now there is a difference between the photograph and the line drawing in the relation of light to dark, the former showing the basement lighter than the superstructure, and the latter giving the contrary effect. Evidently, the lighter basement is not pleasing, and while the location of the dividing line may not be entirely rational, the



RESIDENCE OF CLARENCE B. MOORE. ESQ.
Juniper and Locust Streets, Philadelphia, Pa. Wilson Eyre, Architect.

fact remains that the main issue is one of relative position of light and dark surfaces.

It is much in dispute whether architectural art owes its first duty to the intellect or to the sensibility. Opinions vary according to temperament, scarcely any two persons having the same proportion of rational to emotional endowments. The ideal design satisfies both the reason and the sensibility. But it is safe to say that the prime function of architectural art is to please the eye. To be sure we do not all see alike, but the great majority of observers are more susceptible to emotional than to intellectual impressions.



IN THE RESIDENCE OF CLARENCE B. MOORE, ESQ.
Philadelphia, Pa. Wilson Eyre, Architect.



RESIDENCE OF DR. JOSEPH LEIDY.

Locust Street, Philadelphia, Pa. Wilson Eyre, Architect.

And from this point of view the subordination of rationality in the case before us, in order to please the sense of proportion, is quite justifiable, so long as our intelligence is not outraged.

The front of the house suffers seriously from the strong vertical lines in the middle of the façade, although the entrance is very charming. The side elevation is masterly in its unity, balance and proportion. The gable with the round window above and the large dark opening below it centralizes the attention at once and is well seconded by the group of openings below. The façade is not symmetrical with reference to this motive; nevertheless the balance is perfect.

The interior is treated with charming quaintness and delicacy of detail. We have but one view.

Adjoining Mr. Moore's house, and built some four years later, is the house of Dr. Joseph Leidy. Both plan and elevation suggest a change of mood in the designer, and mark the opening of a period of rapid advancement along the lines of systematic planning and well organized and balanced exteriors. The Cochran house, built about this time, and the Borie and Squier houses and the two gardens, all built later, also give evidence of a change. The exterior expresses perfectly its twofold character, residence and offices joined in one building, by the strongly emphasized window scheme on either side, separated by plain wall surfaces. As an artistic conception, however, the façade is lacking. The exigencies of internal arrangement require a small room, perhaps a bath-room, and consequently a small window, in the middle of the second story, leaving large wall spaces at the place where the eye looks for a commanding feature. A very clever effort has been made, and with some degree of success, to overcome the difficulty by accenting the central openings with carving and mouldings and also by strengthening the corners. The color and texture of the material, rough, dull red brick and warm light stone, add much to the general effectiveness. The faults of the design appear to be entirely due to the absolute requirements of the plan, but the excellencies far outweigh them, and the house is one of the now rapidly increasing number of architectural oases in the city that has been more execrable in the eyes of the profession than any other in America.

As is well known, Philadelphia, even to the outskirts, is sliced vertically into strips 15 to 20 feet wide, and all habitations are planned to fit these slices. Having light only from front, rear and above, the maximum number of arrangements of a given number of rooms is quite limited. In the course of many years a few types of interiors and exteriors became stereotyped, and the whole city became a hopeless desert of smooth red brick fronts with white



RESIDENCE OF H. LA BARRE JAYNE, ESQ.
1824 De Lancey Place, Philadelphia, Pa. Wilson Eyre, Architect.

marble trimmings, all planned essentially the same. In late years public sentiment has been rapidly changing, and the streets are offering more variety.

We have not before us the plan of Mr. Jayne's house. The exterior is among the best designs here presented. The walls are of rough red brick, varying slightly in color and laid in Flemish bond with very wide white joints, resulting in the best texture I have seen produced in brick. The composition is beyond all criticism, and is a demonstration of the high degree of skill to which the designer has attained in the art of architectural composition.

Julian Millard.



FREE MUSEUM OF SCIENCE AND ART.

Philadelphia, Pa. University of Pennsylvania.

Wilson Eyre,
Cope & Stewardson,
Frank Miles Day & Bro., } Architects.



RESIDENCE OF STEPHEN PARRISH, ESQ.

Windsor, Vt. Wilson Eyre, Architect.



RESIDENCE OF F. SQUIER, ESQ.

Greenwich, Conn. Wilson Eyre, Architect.



RESIDENCE OF F. SQUIER, ESQ.

Greenwich, Conn. Wilson Eyre, Architect.



THE DENNISON BUILDING.

John Street, New York City. Wilson Eyre, Architect.



THE CRENSHAW HOUSE (E. A. CRENSHAW, ESQ.)

Germantown, Pa. Wilson Eyre, Architect.



FRONT PANEL OF PIANO.

TECHNICAL DEPARTMENT.

AN INTERESTING EXAMPLE OF AN ART PIANO BUILT BY STEINWAY & SONS.

THE piano illustrated in the accompanying engravings is an interesting and highly praiseworthy variation from the "historic" styles which usually furnish the basis of design in the decoration of piano cases. This instrument was made for Mr. Doheny, of Los Angeles, Cal. The panels are the work of Mr. Deming. The case is constructed of oak on very simple lines, with square uprights and flat surfaces and panels without molding, in the manner of mission furniture. The oak is finished in a very delightful shade of dark brown, almost black, without gloss, which adds to the apparent strength and solidity of the whole. The panels are painted "all over," leaving no wood showing.

The subject on upper front panel is:

"An Old Time Still Hunt."

This is painted in a conventional manner; the Indians are holding two Indian dogs in leash and aiming their arrows at two moose, seen through the trees facing the purple hills and turquoise sky and water, which is in charming contrast to the warm colors of foreground and figures.

The subject on one side is:

"An Indian Lover."

Near the top of the long panel is an Indian tepee and low down in the foreground stands a young buck playing the love flute. One can almost hear its plaintive, birdlike notes, so vivid is the coloring.

In the middle distance comes the Indian maiden with head gracefully poised, slightly to one side, listening and gradually approaching her lover, who is half hidden from her by intervening foliage. A warm and luscious moon tips the scenery with rosy light.

On the other side panel the subject is:

"A Twilight Serenade."

Seated at the side of a tepee and shaded from the light of the rising moon are two Indians playing a serenade and watching for the coming of the maiden across the playful brook that carries glints of fairy light upon its many ripples, encouraging the maiden's coy advances, who gently parts the bushes with one hand and



PIANO, WITHOUT MUSIC REST.

carries with the other the pitcher for water, her ostensible reason for coming. Then in the twilight the young buck goes near the lodge of his sweetheart, who comes out and they stand wrapped in the same blanket and talk.

The name plate is painted in accordance with Indian decoration, an Indian treatment of the butterfly, upon which is painted "Steinway & Son, makers," and flanked by two Indian musicians.

The music rest is of novel design, being made of buckskin stretched on sticks forming an Indian tepee, with its painted decoration. When not in use it is folded with the skin rolled around the sticks and placed in behind the front of the piano.



PIANO, WITH MUSIC REST IN POSITION.

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The Architectural Record

November, 1903

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RESIDENCE OF JOSEPH PULITZER.
Nos. 7-15 East 73d St.,
New York City.

McKim, Mead & White, Architects.

The
Architectural Record.

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THE EVOLUTION OF A SKYSCRAPER.

THE architectural criticism of a layman is very apt to be warped and vitiated by his failure to make allowances for the difficulties under which the designer labors. In fact, it is almost sure to be defective on this account. To be sure, the layman may say that he does not get very much light in this respect from professional criticism, and that the architects, who ought to know about the difficulties from their experience of the same or the like, do not as a rule make the allowances when they are indulging in private in frank and free remarks about the performances of one another. It is only in the case of a purely monumental building, where the very site is chosen by the architect and he is unlimited in cost, that he does not stand in need of allowances, but is privileged "to set his own free thought before us." And of course such an opportunity as that practically never occurs. The architect's solutions of the ordinary problems of his profession are and must be "modified at every turn by circumstance and concession." Especially, one may say, is the architect of a skyscraper in need of sympathy, having to do a building which must be grimly and strictly utilitarian, to the extent of utilizing every cubic foot of habitable space, by the very same considerations as those which necessitate that it shall be monumental in its magnitude or at least in its altitude and by its necessarily aggressive conspicuousness. What the steel-framed construction tends to become, what is the practical basis of such architecture as can be evolved from it, may be seen as one watches the skeleton arising undraped, or, still better, as one looks at the back or side of a towering structure, with its mere veneer of brickwork, the back or side unregarded by the architect, who concentrates his architecture on the street front that is meant to be seen, and leaves the architecture elsewhere to take care of itself, as

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it of course fails to do. One sees that the ultimate solution of the architecture of the skyscraper must be the recognition that it is a skeleton, and the expression of its articulations, with the protective envelope reduced to its lowest terms and simplest expression. In other words, the skyscraper is a frame building and not a concretion of masonry. There are almost no precedents applicable to the expression of such a structure in the whole of architectural history. The nearest approach that is furnished to a precedent is the half-timbered work of Gothic and Renaissance times in western Europe. For the most part, the historical examples are too modest in scale and too simple in composition to do more than furnish hints for the treatment of detail. But some of the loftier of the German half-timbered erections, the many-storied and gabled fronts of Hildesheim or Brunswick, for example, furnish at least suggestion for the architect of the modern "half-steeled" erections. Nobody can look at one of these and at the towering steel skeletons not yet begun to be draped, without perceiving that the old house fronts come much nearer to being an expression of the most modern of constructions than most of the fronts that are applied to these. But in fact, what the architects of skyscrapers are called upon to do is to create a new architecture, an architecture which in its problems has immensely more affinities with modern engineering than with historical architecture. And this task is sprung upon them at a time when, more than at any previous time in human history, architectural education has to do exclusively with reproduction and imitation, and less than at any with invention. Honor to the very few who have tackled this gigantic task, and every allowance for their shortcomings in the fulfillment of it! Every allowance also for the far more numerous architects who have declined it, and have rested in compromises and conventions, or even have contented themselves with concealing the new construction behind such a cento of historical architecture as could be mechanically adjusted to it, without the pretence of architecturally expressing it! "Comprendre tout, c'est à pardonner tout." And one must see and catch the design for a skyscraper in the making really to "comprehend" the peculiar difficulties it involves.

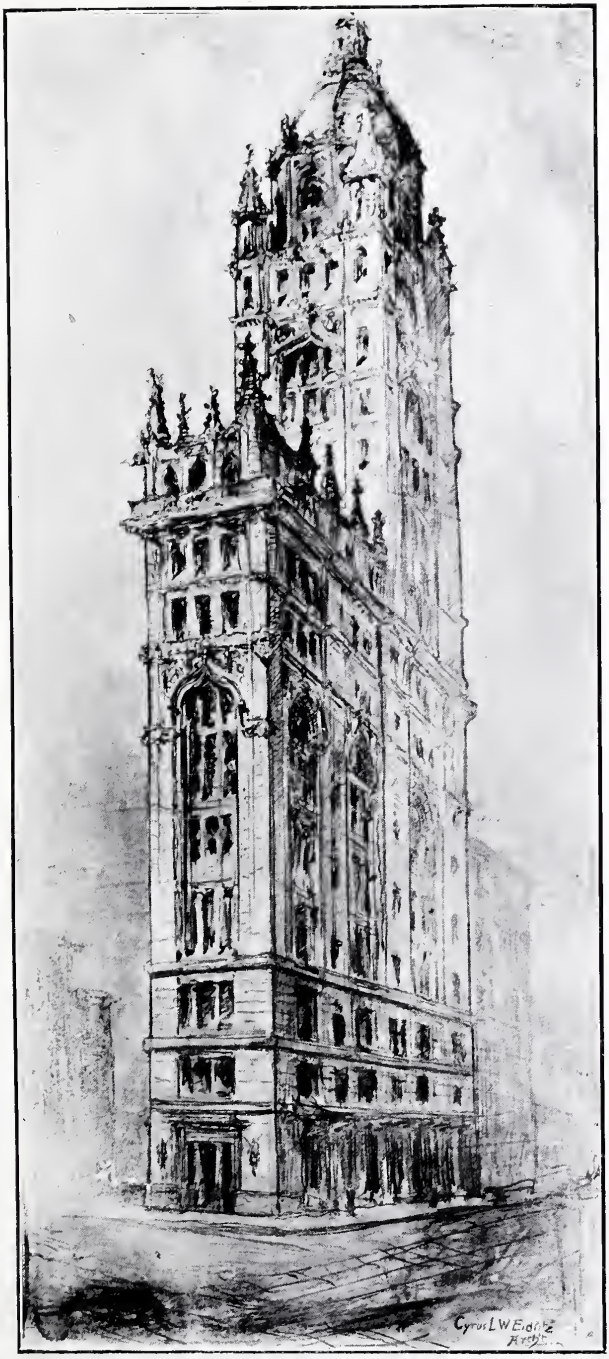
The present writer has had the advantage of this experience in respect to Mr. Eidlitz's design for an unmistakeable skyscraper, the new building for the New York Times, the tallest skyscraper but one, it turns out, on Manhattan Island, if measured from the ground, and possibly quite the tallest if measured from the beginning of the structure, fifty-five feet below the surface. This very unusual depth of excavation was required on account of the double occupation of the substructure by the tracks of the rapid transit

subway, which swings through the basement twenty-two feet below ground, requiring for its own structure a head room of ten feet, which becomes elsewhere the first sub-basement, and by the room required for the presses and other mechanical departments of a modern newspaper, which had to be accommodated in a second sub-basement. It is evident how the necessity of these unusual accommodations complicated the design in the mechanical, in the engineering sense.

But they did not sensibly complicate it at all in the artistic, in the architectural sense. In that sense the problem had its unusual, its well-nigh unique advantage. It had also its corresponding disadvantages, these being, in truth, the sequels and corollaries of its advantages. "The constitution of our nature is such that we buy our blessings at a price." The advantage of the site for the new Times building is that it is one of half a dozen really available sites for tall buildings left in New York—one of the intersections, that is to say, of Broadway with an avenue. Those really astonishingly incompetent citizens, the street commissioners of 1807, who "regularly laid out" New York, without doubt regarded the interruption of the rectangularity, so dear to their narrow souls, which was occasioned by the fact that the property holdings of the diagonal Broadway, or Bloomingdale Road, were too important to be disregarded, as the chief drawback to their scheme of a "model city" from the New York point of view of 1807, of men who had never seen a real city in their lives, even as cities went then, much less had any data on which to "posit" an ideal city. Doubtless they were most well-meaning burghers, but the extent of their ignorance of city planning was abysmal. As a matter of hard fact, to which they pretended to pay attention, the only salvation of their scheme, and that a very incomplete salvation, was the fact that Broadway was already too important to be disregarded, that they really had to make its intersections exceptions to the rule of rectangularity. Mr. Muirhead, in his delightful book, "America, the Land of Contrasts," says that the plan of Washington is a "wheel laid upon a gridiron." That is vivid. But the plan of New York is a gridiron modified only by "force majeure." What a pity that the force was not more "majeure," that there should not have been half a dozen thoroughfares as important as Broadway to hold up those stupid devotees of the unmodified gridiron. As a matter of fact, their dispositions have resulted in this, that the only exceptions in the part that they "regularly laid out" to their Procrustean rule, are these intersections with Broadway. Further down, in the region which grew as it liked and was built as it was wanted, the exceptions are more numerous. When one of them "fell among" an architect, as when the municipality wisely and fortunately chose

the late F. C. Withers to fill the irregular polygon at Sixth Avenue and Tenth Street with that picturesque huddle of "Jefferson Market," the result was charming, and made Manhattan to that extent a more eligible place of residence. It is true I cannot recall another instance of a sympathetic treatment of one of these irregular spaces. The Herald Building, which occupies one of the intersections of Broadway, waives picturesque irregularity altogether and pretends that its site is rectangular. That pretence would not have been possible if it had occupied the southern instead of one of the northern trapezoids accruing from the intersection.

The trapezoids, be they northerly or southerly, offer the advantage of a detached site of fair if not of ample area, upon which a building can be set so as to be seen on all sides, and to be seen "all at once," so to speak, enabling the designer, according to his ability, to produce the building "in the round," and not as elsewhere a mere front or at most two fronts at right angles to each other. This is already a considerable architectural opportunity. The drawbacks of it are inherent in its existence, and these are the irregularity of the resulting solid, and the difficulty of securing either formal symmetry on either side of any axis which can be run, or, on the other hand, of securing such a general balance, such a subordination and such a culmination as shall make the spectator forgive and even acclaim the want of formal symmetry. Of course this task becomes more difficult to meet in proportion as the utilitarian demand is more urgent for the utilization of every cubic foot included within the limited periphery of the building. It becomes impossible to meet when it goes the length, as in the "Flatiron," which absolutely refuses to be known to fame under any more formal designation, of a demand that the building shall be built "to the limit" in every dimension. The first thought of the architect of the Times building, his architectural datum, was that this treatment should not be repeated in it, and that the lot should not be built upon at all points to the same height. He had the additional advantage that the "institution" he was to house, the newspaper, might be regarded as a monumental superposition on a purely commercial structure, and not only enabled but demanded a differentiation. At this stage the project contemplated only about two-thirds in length of the plot subsequently acquired, the "Pabst Hotel" still occupying the broader end of the trapezoid, of which the base was not much more than half that of the "Flatiron." As some compensation, this site was a trapezoid, while that at Twenty-third Street was a triangle. A truncation of twenty feet effected this conversion and enabled something to be done with its face, which in the "Flatiron" is not a face, but only an edge, an "arris." With these data the designer



PRELIMINARY SKETCH FOR THE NEW YORK TIMES BUILDING.
Broadway and 42d Street, New York City. Cyrus L. W. Eidlitz, Architect.

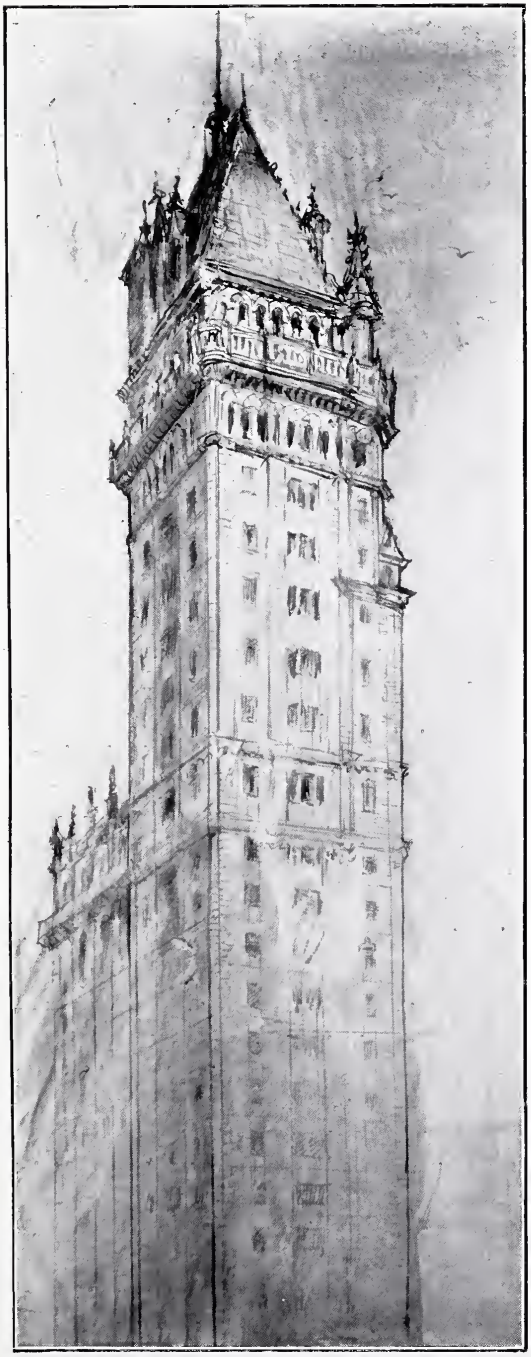
produced his first sketch, which I think will be admitted to be a particularly picturesque and attractive project. While he did not see his way to treating this edifice as a frame building and assumed the convention, which is in fact the current and agreed fiction, that it was a building of masonry, with all that that implies, such as setting it on an apparently massive basement of masonry, yet he did see his way to attenuating the piers of the superstructure into buttresses, with a result that at once suggested a Gothic treatment, and gave the work more the aspect of a cathedral than of any other architectural type. On a trapezoid of which the parallel sides were respectively some twenty feet and some forty-five, to inscribe a building for the most profitable rental, with the mechanical departments of a newspaper housed underground, excepting the composing room, which was to occupy the upper floor of the entire area, and to superpose upon this, occupying the base of the trapezoid and rather more than one-third of its length, a tower, which should house the editorial departments, and the outline of which should dissemble the irregularity of the plot, so that the tower should appear virtually symmetrical. This was the initial problem presented to the architect, of which the solution was his first sketch, produced in a few hours. The striking picturesqueness of the result was attained not only without doing violence to any of the conditions, but by a strict adherence to them. They were, in fact, the basis of the design. The triple division of the long side proceeded naturally and almost inevitably from the setting off of the most suitable and available space for the base of the tower, and this space became the unit of a division, the span of a "bay." The treatment of the truncation as a single bay thereupon distinctly "imposed" itself and the arching of the large openings that constitute and denote the bay and emphasize the division, could happily be introduced without at all compromising the practicability of the design as that of an office building erected for the most profitable return. For the slight darkening of the stories upon which the arches open does not entail the least inconvenience in a structure so abundantly illuminated, by reason of its detachment. The triple division, vertically, followed, or rather, attended the triple division laterally. Always assuming that the walls are real walls which carry themselves, this vertical division is logical as well as harmonious and artistic, a solid basement of three stories, a middle division of six, itself subdivided into four arched stories and two lintelled, with very good effect when taken in connection with what is below and what above, and an attic of a single story bristling with Gothic pinnacles. Then the crowning member of which the pinnacled angle piers help to dissemble the irregularity of the plan, a result to which the octagonal cupola still more powerfully contributes. Altogether a picturesque



THE NEW YORK TIMES BUILDING—THE FINAL DESIGN.
Broadway and 42d Street, New York City. Cyrus L. W. Eidlitz, Architect.

and unique skyscraper, distinguished by the lack of the gaunt attenuation which almost inevitably belongs to the extreme commercial skyscraper.

This germinal idea of the building remains and is traceable in the finished design. It was in endeavoring to realize the idea that the designer's troubles began. In the first place, came the requirement that the substructure, the office building for rental, should be raised to the highest rent paying power, and this limit, what between the probable demand and the difficulties of construction, particularly of wind bracing, on so narrow a base and with so enormous an altitude (430 feet from the foundations, as it has been settled) was set at fifteen stories, exclusive of the attic, which is allotted to the composing room. Doubtless the original limitation to ten stories for the building covering the entire plot was more conducive to graceful and harmonious architecture. The vertical extension eliminated at once the arched openings which were the chief feature of the middle division in the original sketch. The elongation required to make them as conspicuous a feature in a sixteen-story building as they had been in one of ten would have been quite intolerable. There was nothing for it (at least after much experimentation there appeared to be nothing) but to relegate the arcade to the top of the structure, and to conform the span of its bay to the division enforced below by a combined consideration of the exigencies of the structure and the convenience of tenants. With the lengthening of the building made possible by the acquisition of the base of the trapezoid, there accrue four bays in the main structure as against two, with, of course, a corresponding diminution of the effect of each as a feature of the middle wall. For the same reason, the great arch of the northern narrow front became impossible. The only thing to do was to revert to the conventional treatment of the middle, the shaft, laying no stress upon its openings but simply coupling them between the strips, which in the Italian Romanesque would have been called the "lisenes," which correspond to and indicate the steel framing of the structure. On the northern face, which it was so desirable to keep as solid as possible, the recourse, when the grandiose feature of the single tall arch became impracticable, was to a single plain opening in each story, flanked by the broadest and plainest piers possible in the dimension. Above, in the arcade, by a projection over each supporting "lisene" springing from a corbelled column, and by a subsequent recession from the new plane thus gained, it became possible to give the crowning arcade an effective depth of jamb, and to emphasize this by modeling. The general effect thus perforce becomes, after a start from so different a motive, that which so many skyscrapers exemplify, and which is so success-

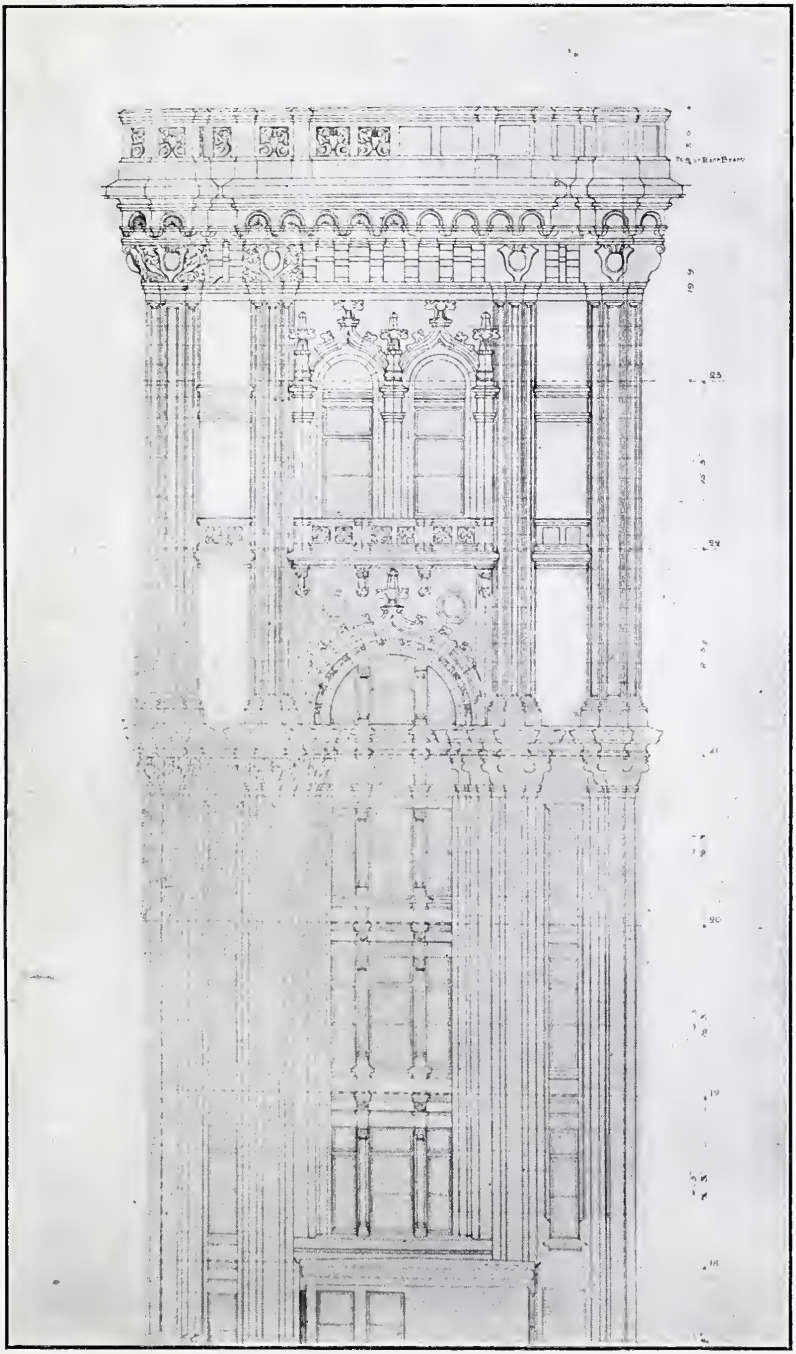


THE PRELIMINARY SKETCH OF THE TOWER OF THE NEW YORK TIMES BUILDING.
Broadway and 42d Street, New York City. Cyrus L. W. Eidlitz, Architect.

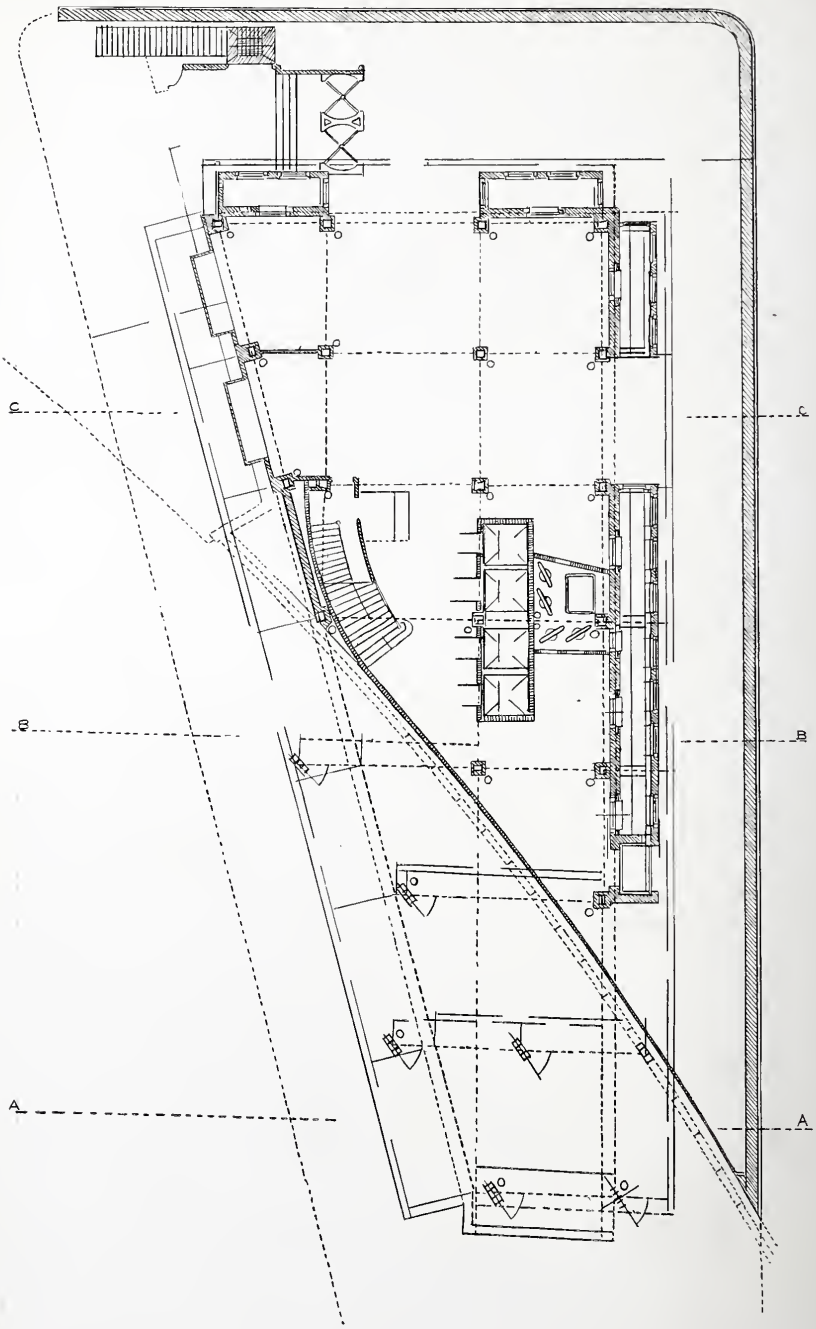
fully done in the Broadway Chambers as to make that building in that respect as in some others typical and apparently prototypical. Without the tower, indeed, the Times building would be simply a highly respectable skyscraper of that type, with the addition, which commends itself as an improvement, of the attic which was fortunately indicated and required by the peculiar purpose of the building, and the necessity of providing a tall story, of the maximum area within the site, for the printers.

But all this is comparatively easy and obvious, although, like all successful solutions, it is much more obvious after it has been done than before. The tower was the crux of the whole problem. The first notion naturally was to use this feature so as to dissemble the irregularity of the site, and to do this by reducing it to a parallelopiped, with its central axis the true, or rather the apparent axis of the building, emphasizing this by a steep roof, of which the ridge should denote the axis. The cupola was early abandoned as impracticable for a commercial building. I wish I could show you some of the interminable series of studies that were undertaken to center and to symmetrize this tower, by cutting away, for example, one side of the trapezoid and trimming it down to a rectangle, reducing the pruning to a minimum by restoring, in the form of bays, some of the space that had been retrenched. I am permitted to show one, exhibiting the effect of the Southern front, crowned with a steeply hooded roof, and indicating at the right the excisions that had to be made on the Broadway front on behalf of axiality and symmetry. It is plain how this complicates and difficilitates the construction. This practical difficulty involves an architectural consideration. For to comply with it would be to confuse the spectator's perception that this is in fact a frame building of which the uprights are continuous, and must be, from foundation to roof, and would imply, even to the eye, some awkward structural makeshift, and in all these experiments at fitting a symmetrical top to an unsymmetrical substructure, it was found that, to the eye, there was at least one "dead point." While the crowning feature might really come in properly and really crown the edifice from half a dozen points of view, there was sure to be one residuary and overlooked point of view from which it would look lopsided and askew.

Revolted by the results of these experiments, the architect at last threw overboard the whole scheme of which his sketches were notations, and determined to "build to the limit" and let the result take care of itself, or rather to see that it should take care of itself. It was at this juncture that the campanile of Giotto presented itself to him as a model. That famous tower had already been taken for that purpose in New York, in the tower of the Produce Exchange.

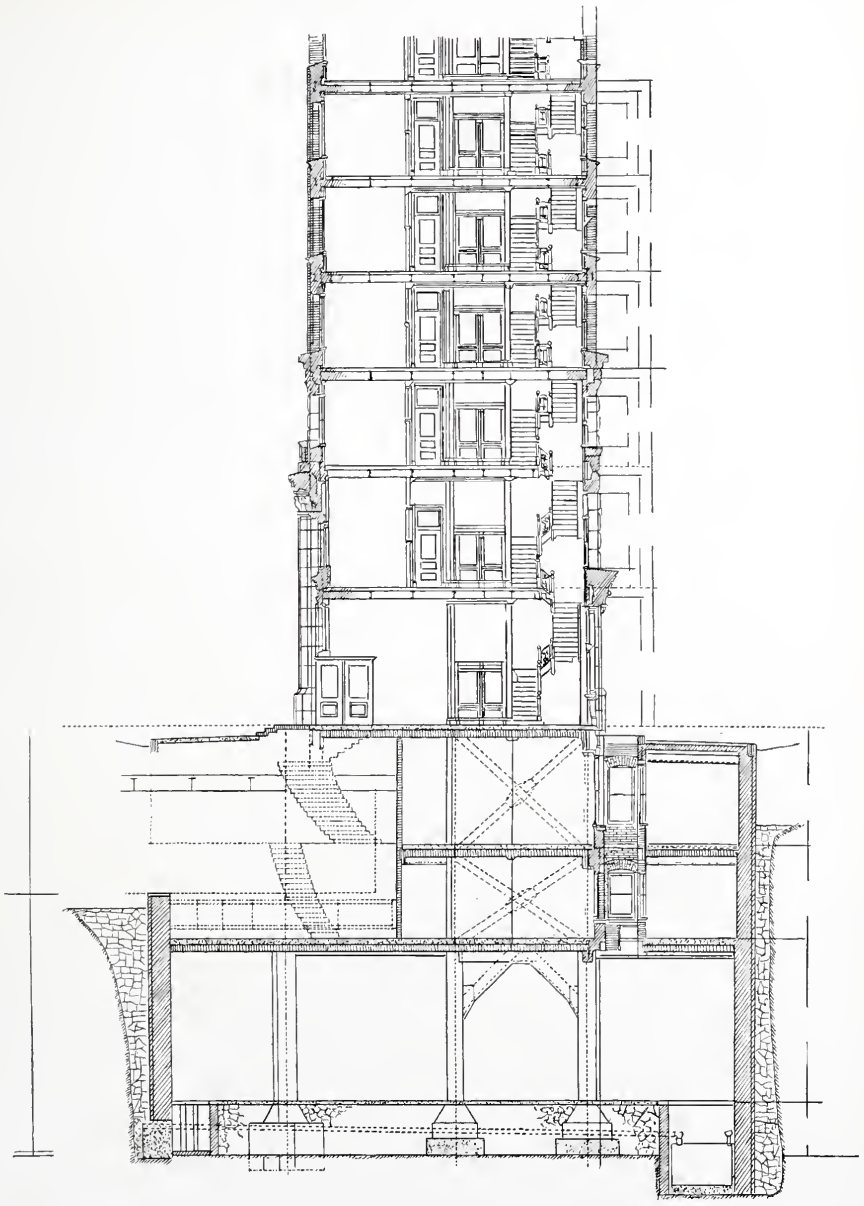


FAÇADE OF THE TOWER OF THE NEW YORK TIMES BUILDING.
Broadway and 42d Street, New York City. Cyrus L W. Eidlitz, Architect.



FLOOR PLAN OF THE NEW YORK TIMES BUILDING.

Broadway and 42d Street, New York City. Cyrus L. W. Eidlitz, Architect.



SECTION OF THE NEW YORK TIMES BUILDING.

Broadway and 42d Street, New York City. Cyrus L. W. Eidlitz, Architect.

But that agreeable erection, harmonious in form and proportion and effective in color as it is, and having only the drawback of standing behind the edifice it signalizes, and up an alley, is purely monumental and has no utilitarian exigencies to consider, such as could not be gotten away from in the design of an office building of which every cubic foot must be made practically available. Moreover, that peculiarity of the campanile which does not reappear in the Produce Exchange at all is the very thing which commended it, and almost imposed it, for the present purpose. In his praise of the original Fergusson says: "The octagonal projections at the angles give it considerable relief." For the present purpose they do much more. They indicate a means whereby, through emphasizing and exaggerating them, the irregularity of a trapezoidal tower may be so dissembled that it is reduced virtually to a rectangle without the use of the awkward makeshifts which had been found after all ineffectual. By projecting still more boldly than in the arcade beneath and in turn receding still more deeply, an effect of massiveness, a sense of relief, a play of light and shade are secured which are not only grateful in themselves, but which really and effectively emphasize the framed construction which they reveal while concealing. In all architecture there is a permissible and artistic exaggeration. The depth of reveal which attracts us in a mass of masonry is very seldom attainable, on the engineering principle of "the least material that will do the work." And, while the framing indicated in this tower is doubtless much more massive than the actual necessities of the case prescribed, the sense of framed construction is more emphatically given in the tower than in the substructure. And it will be observed that the treatment is strictly "practical." There is no sacrifice of room, of light, of any utilitarian consideration. How far the devices of the architect have been successful in their primary purpose of dissembling the irregularity of the tower it remains for actual execution to show. So far as drawings can show, it may seem to promise a complete success.

To me the most admirable point of design in the projected building is the success with which the huge and lofty tower is at once incorporated in the substructure and detached from it, "belonging" everywhere. It is prefigured in the very base, and in the fenestration of the "shaft," asserts itself more strongly in the "capital," by means of the single three-story opening corresponding in its treatment to the openings of the main arcade and yet differentiated from them with emphasis by the flanking pilasters and the bounding piers kept down to the utmost plainness, until finally, above the cleverly treated feature which at once continues the attic of the lower building and becomes the base of the tower, the monu-

ment works itself entirely free of the former conjunction and goes climbing on its way to its dizzy culmination.

Evidently the Times Building is a valuable addition to our short list of artistic skyscrapers, in spite of the failure which has already perhaps been sufficiently dwelt upon, and which it shares with almost all of them, the failure to found the architecture at all points upon the facts of the case. To do that with complete success would be triumphantly to solve the problem of the skyscraper. That it remains to be done does not detract from the interest and value of the partial and tentative solutions propounded by artistic architects. As skyscrapers go, and even as they very exceptionally go, the Times building promises to be worthy of its site, of its conspicuousness and of its isolation. To the writer it has been very interesting to trace the evolution of the design of a typical tall building from the first dream of the architect confronted with a rare opportunity to the finished drawing for what seems so much like a contradiction in terms as a "practical monument." He can only hope that his readers will at least partly partake this interest.

Montgomery Schuyler.





FIG. 1. ST. MARK'S, VENICE. THE NAVE IN PARALLEL PERSPECTIVE. FROM A BROOKLYN INSTITUTE SURVEY PHOTOGRAPH. THE AMOUNT OF WIDENING IS SHOWN BY FIG. 2.

THE ARCHITECTURAL REFINEMENTS OF ST. MARK'S AT VENICE.*

FIVE years and a half have elapsed since the Architectural Record published my paper on a peculiar system of construction to be found in various Italian churches, which is especially remarkable in St. Mark's at Venice, and which may be specified as the widening refinement.† This widening refinement is shown by two illustrations which are republished from that paper in Figs. 1 and 2 of this article.

In the Memoirs of Art and Archæology which are now in course of publication by the Macmillan Company for the Brooklyn Museum, it has been possible to return to this subject with new evidence.‡ In 1901, the architect then in charge of St. Mark's, examined the church in my company with reference to the facts which had been published in 1897, and drew up a written statement which verifies them as facts of original construction. Many new photographs were made to illustrate these facts, and plumb measurements were taken to the number of about one hundred and seventy. Fresh evidence was also procured in several other Italian towns, especially in Vicenza and Orvieto. Statements regarding churches in Pavia and Milan which had been a matter of personal assertion, in the publication of 1897, were verified by photographs and by plumb measurements in detail. Finally the church of S. Giorgio Maggiore at Venice by Palladio was found to exhibit this kind of construction, which dates a survival of it to the sixteenth century.

The purpose of this paper is to call attention to the Brooklyn Museum Memoir (No. 2) as containing the most complete account of the architectural refinements of St. Mark's, which has so far been published. In this publication of over one hundred pages, containing forty-four illustrations and fourteen plans, the space has, however, only been sufficient for a very condensed account of our knowledge of the widening refinement, although most of the text and illustrations and all of the plans have been devoted to it. Consequently, an attempt to still further compress or summarize this condensation may not be wise. I shall rather propose to make a selection from the illustrations of the Memoir and therewith to emphasize the most prominent facts which are shown by them.

*The illustrations of this article are published by the courtesy of the Trustees of the Museum of the Brooklyn Institute.

†Vol. VII. No. 2; "An Echo from Evelyn's Diary." 1897.

‡Memoirs of Art and Archaeology, Vol. I., No. 2. The Architectural Refinements of St. Mark's at Venice. With Remarks on Other Churches, Showing a Similar System of Leaning Verticals; Especially those in Orvieto, Vicenza, Milan, Pavia, Bologna and Arezzo, and including the Renaissance Church of S. Giorgio Maggiore at Venice. By William Henry Goodyear. With fourteen plans and forty-four illustrations. Published by The Macmillan Company, 66 Fifth Ave., New York, for the Brooklyn Institute of Arts and Sciences, December, 1902.

A discussion in detail of the plumb measurements will be avoided, and reference is made to the Memoir for this discussion. Features which are not represented by the illustrations selected will not be considered, generally speaking, and this applies to the very im-

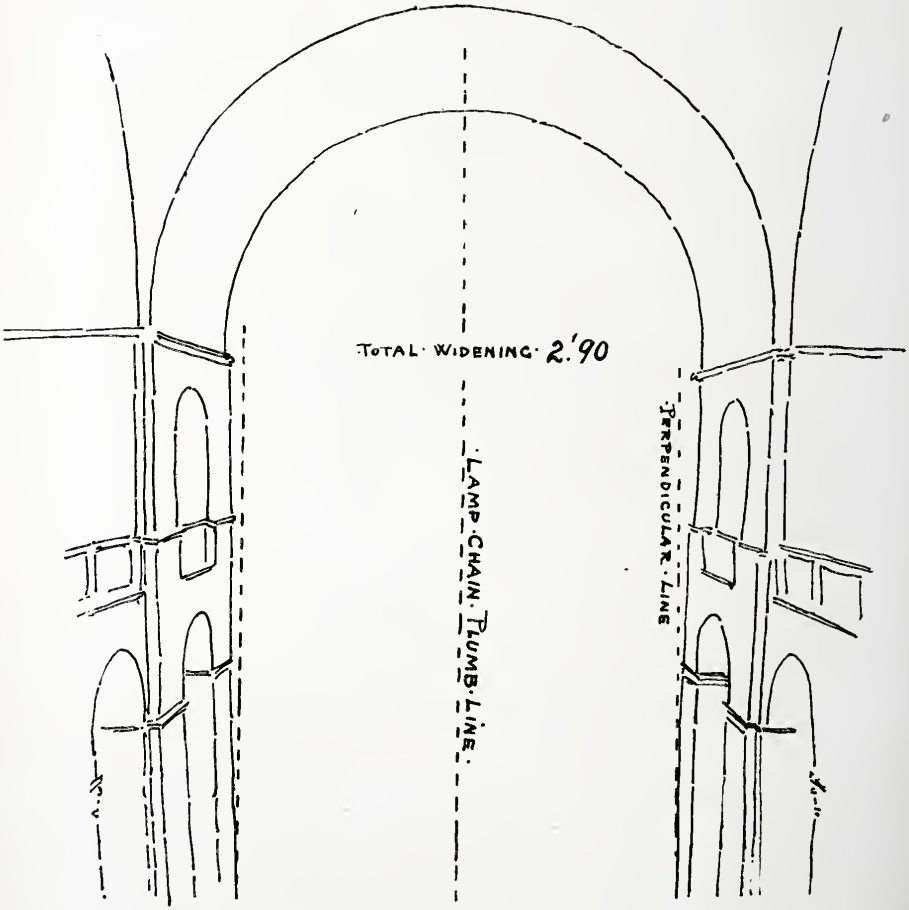


FIG. 2. WIDENING OF THE NAVE IN ST. MARK'S.

Tracing from the photographic original of Fig. 1. The widening is estimated at 2.90, feet and decimals, or 2 feet 10½ inches, for the points indicated by the vertical lines. This estimate has been verified by plumb measurements in detail for the piers and faces shown in Fig. 3.

portant feature of the horizontal curves, among others. For this entire topic reference is also made to the Memoir.

For a general and immediate acceptance of the widening refinement as an established fact for mediæval architecture, the certificate obtained from Commendatore Pietro Saccardo is to be considered as having the first importance.

Commendatore Saccardo, who is now a man of some sixty



FIG. 3. SOUTH SIDE OF THE NAVE OF ST. MARK'S.

From a Brooklyn Institute Survey photograph. Showing the changes of direction in the vertical lines.



FIG. 4. LEFT (NORTH) AISLE OF ST. MARK'S.

Accurate drawing from a Brooklyn Institute Survey photograph. The plumb measurements under the drawing (foot decimals) were taken with a line of 17 feet.



FIG. 5. THE RIGHT (SOUTH) AISLE OF ST. MARK'S.

Accurate wash drawing from a Brooklyn Institute Survey photograph. The plumb measurements under the drawing (foot decimals) represent the leans for a line of 17 feet.



FIG. 6. ST. MARK'S. SOUTH TRANSEPT WALL. LOOKING EAST.

Accurate wash drawing from a Brooklyn Institute Survey photograph. The plumb-line shows a lean of 15½ inches in about 33 feet. The foot decimals under the drawing represent plumbs from the pavement with a line of 15 feet.

years of age, has spent the greater part of his life in daily official contact with St. Mark's. His plan of the foundations of the church has been republished by Mothes, the highest German authority on the history of Italian architecture. Saccardo has, moreover, published a monograph on the history of the modern repairs of the church. He has also been employed as one of the collaborators

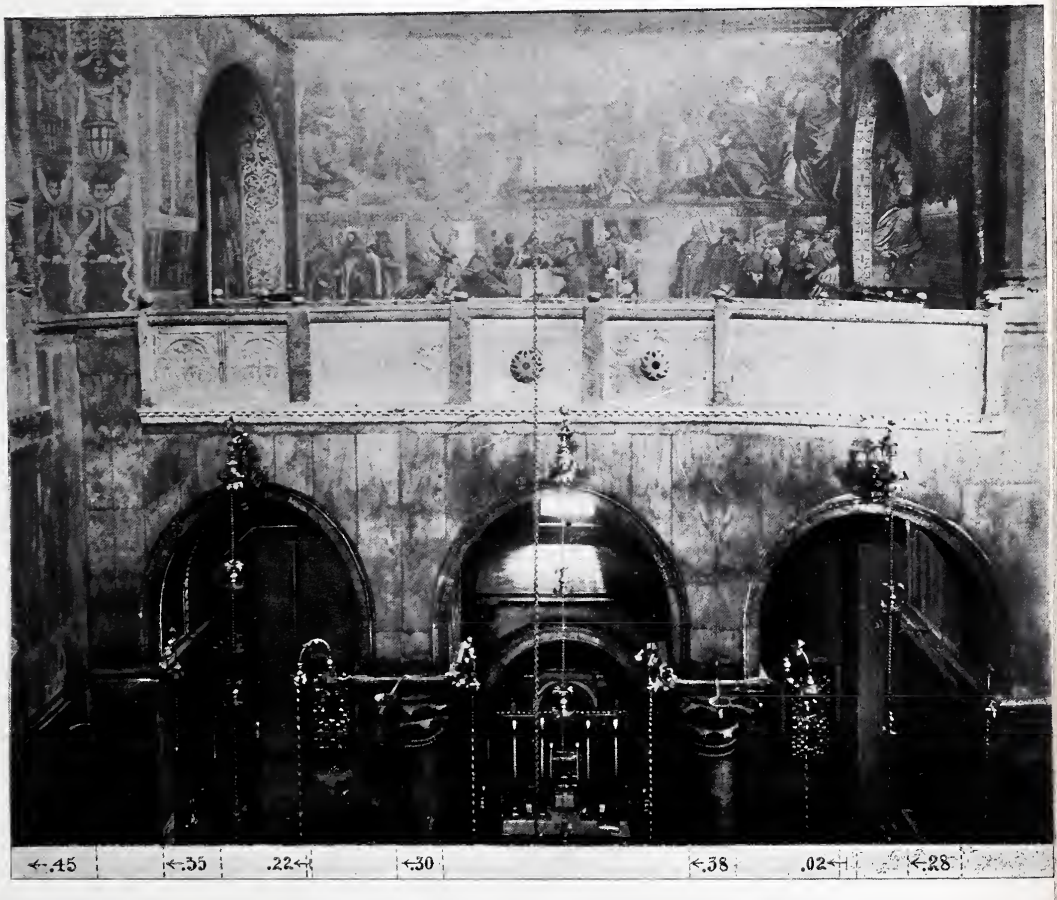


FIG. 7. SOUTH TRANSEPT, ST. MARK'S. FACING WEST.

Accurate wash drawing, from a Brooklyn Institute Survey photograph. Showing a perpendicular wall on the left, above leaning terminal wall below. The foot decimals under the drawing represent plumbs from the pavement with a line of 15 feet. The top of the parapet is about 33 feet from the pavement.

on the text of Ongania's sumptuous publication of St. Mark's and the entire section of that work which relates to the mosaics of the church is from his pen. Thus, not only his official position as engineering architect in charge of the church in 1901, but also his special studies in the history of St. Mark's, give weight to his opinion as an expert.



FIG. 8. SOUTH TRANSEPT, EAST GALLERY OF ST. MARK'S.
LOOKING NORTH.
From a Brooklyn Institute Survey photograph. Showing the widening refinement.



FIG. 9. ST. MARK'S, SOUTH TRANSEPT, WEST SIDE. LOOKING SOUTH.

Accurate drawing from a Naya photograph; showing the widening refinement in the gallery. Note the capital tipped downward to avoid foreshortening of the decoration.

Commendatore Saccardo's attitude was skeptical when I first called on him at his house, on August 16, 1901, and explained the purpose of my visit as being to request him to verify with me the existence of a constructive widening in St. Mark's. I may add that this skepticism was thoroughly shaken within five minutes after we entered the church on the following day and that it had vanished entirely when we had been together in the building for half an hour. This conversion was mainly due to the fact that the vaultings would manifestly have fallen, if the widening had been due to an accidental outward spread of the supports, to the extent which had been made known by the Brooklyn Institute Surveys of 1895, and the publication of 1897.

Within a few days of our first interview and in response to my request for a certificate verifying the constructive facts the letter which follows in translation was received.

TRANSLATION.

Basilica of S. Marco in Venice.
Direction of Repairs and of the Studio of Mosaics.
Venice, August 19th, 1901.

Very Dear Sir:

Allow me first of all to congratulate you on the important studies which you have made for many years of the ancient monuments and especially regarding certain particulars of construction which hitherto have been generally overlooked and which reveal ingenious and scientific artifices, on the part of the architects who built them, for obtaining special optical effects. It has been already known how, for example, it was customary in mediæval architecture to incline forward the gables and pinnacles, as is still done for pictures and statues. This artifice is particularly apparent in the pinnacles of the principal façade of our Basilica of San Marco, but not so in those on the lateral façades, because the architect who restored them some thirty years ago did not comprehend the art which had directed their original collocation, and therefore he set them upright. The same artifice [of forward leaning] is visible in the Porta della Carta of the Doge's Palace and in many other monuments even outside of Venice; as, for example, in the Tombs of the Scaligers at Verona. It is likewise known that the principal façade of our Basilica is constructed with an inward curve in plan.* The six pinnacles of the same façade are likewise of unequal height and so arranged that they rise toward the centre. If the one at the southwest angle makes an exception, that is because it was restored after a fire by one who did not perceive the artifice and who made it equal to the last but one.

You, however, have found new features of this kind which I had always supposed to be accidental, but which, being common to so many other monuments, must be accepted as true artifices of construction.

*This curve was published in the Architectural Record, Vol. VI., No. 4, Fig. 5: It has been republished with a more satisfacto.y photograph in 'Memoir No. 2,' Fig. 44.

Such are the forward leans of the columns of the lower order of our Basilica façade, whereas those over them are perpendicular.*

Such are the interior piers supporting the larger domes, which lean inward,† thus considerably increasing the cord of the arch, as compared with the distance between the bases [of the piers] without any settlement or distortion of the arch; which proves that they had been originally built in this manner.

Such are, finally, the parapets of the galleries which connect the arcades of the transepts and which are distinctly curved in elevation and with a rising convexity. It must certainly be admitted in this last instance that some distortion may have been caused, or at least augmented, by the pressure of the masonry masses on the yielding soil of Venice. However, the occurrence is too uniform to be considered as purely accidental.

For the rest, your studies are most interesting and may lead to other discoveries still more important; for which you are to be congratulated, and I beg you to believe me

Your most humble servant,

PIETRO SACCARDO,

[Engineering Architect in charge of St. Mark's at Venice.]

The observations of 1895 (published, as mentioned, in 1897) had been confined to the main fact of a widening of the nave and transepts and even for these spreads few measurements had been taken in detail. The call on Commendatore Saccardo was made immediately after my arrival in Venice in 1901, and no additional observations had been made before the interview of the following day, which resulted in the letter above quoted. During a fifteen days' stay in Venice which followed, I plumbed the church in detail with very remarkable results, which may now be briefly mentioned.

(a) The spread of the nave is not produced by an outward lean of the piers in one uniform direction from pavement to vaulting, as it is in S. Ambrogio at Milan, and in S. Maria della Pieve at Arezzo. On the contrary the lower piers are nearly perpendicular. The surfaces between the capitals of the piers and the string-course which corresponds to the top of the gallery parapets show the strongest leans. The surfaces above this string-course, which reach to the springing of the arches, show a slight return bend toward the perpendicular. Fig. 3 shows quite clearly these various changes of direction. For an account of the plumb measurements, giving the sum total for the widening, as entered on Fig. 2, reference is made to the Memoir.

(b) Whereas, as just remarked, the piers proper are nearly perpendicular, but still showing in all cases slight outward leans, the aisle walls, and the engaged columns which project from them, have very pronounced leans up to the height of the galleries

*See "Memoir No. 1," pp. 19-22, with illustrations.
†i. e., in the downward direction.

(Figs. 4, 5), but there is a return toward the perpendicular higher up (Figs. 4, 5).

(c) The outward leans in the side aisles (walls and engaged columns) are repeated in the end walls of the transepts (Fig. 6),

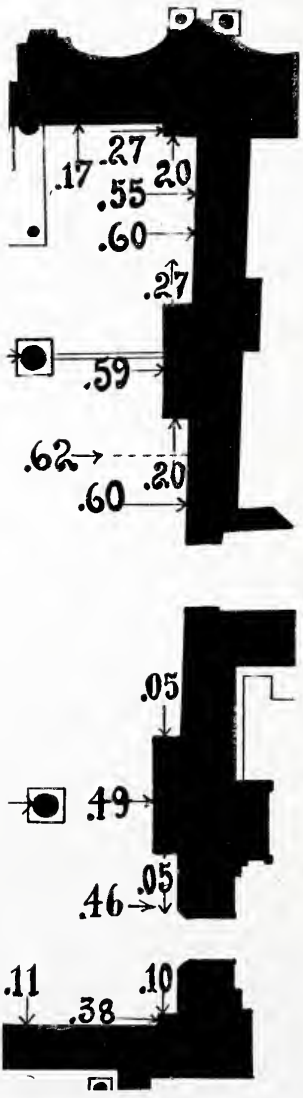


FIG. 10. PLAN OF THE SOUTH TERMINAL WALL, SOUTH TRANSEPT.

Showing plumb measurements from the pavement with a line of 15 feet. The height of the wall is about 33 feet. The whole amount of each lean is about double that entered on the plan. The darts show the intersection of the two widening systems. Corresponding results are obtained in the north transept.

but appear only to a slight extent in the intervening transept columns. The plumb-line which is seen in Fig. 6 records a lean of over fifteen and one-half inches in a height of about thirty-three feet. A plumb from the parapet of the north transept verified a lean on that side of sixteen inches.

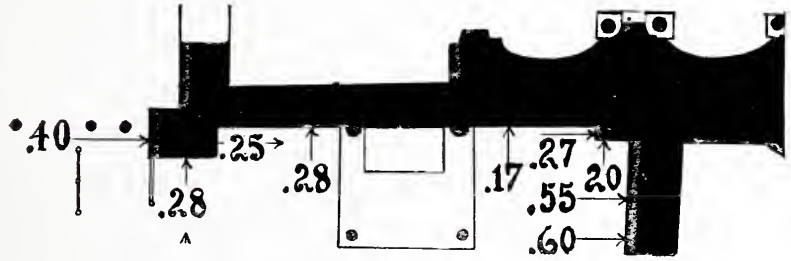


FIG. 11. PLAN OF EAST WALL, NORTH TRANSEPT, ST. MARK'S.

Plumb measurements with a line of 15 feet. To illustrate the eastward widening system, and the double leans, as called for by its intersection with the north and south system. The pilaster leaning .42 east and .32 north is shown by Fig. 4, on which the entry of .32 north denotes it.

(d) The walls and piers above these terminal transept walls are generally or nearly perpendicular (Fig. 7).

(e) The spread or widening of the transepts (Figs. 8, 9) which crosses and intersects the widening system of the nave (and the continuation of that system in the end walls of the transepts) is carried into the pilasters of the end walls which line with the transept arches (Fig. 10) and into the pilasters in the angles of the transept aisles (Fig. 10).

(f) This intersection of the two systems is also found in the pilasters of the east transept walls at the points where they face the aisles of the choir (Figs. 11, 12).

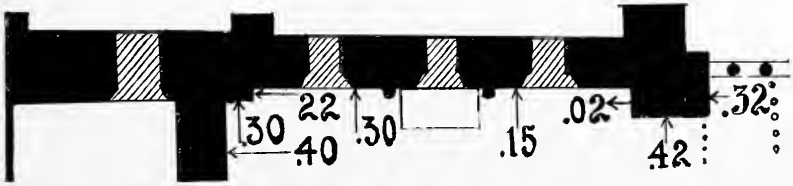


FIG. 12. PLAN OF EAST WALL, SOUTH TRANSEPT, ST. MARK'S.

Plumb measurements with a line of 15 feet. To illustrate the eastward widening system and the double leans, as called for by its intersection with the north and south system.

(g) The east and west widening system is found on both sides of both transepts in both galleries. (Figs. 8, 9). As regards the piers, it begins at the pavement on the east side, but it does not begin at the pavement on the west side (Fig. 9). On this side the widen-

ing is confined to the gallery (with the qualification that it starts from the pavement in the pilasters of the terminal transept walls (Fig. 10). In Fig. 8 it may be observed, by looking at the west (left) side of the view, that the westward lean is confined to the gallery. As regards the aisle walls of the transepts there is a slight lean in the west walls (Fig. 10 includes one of the plumbs in the west wall). The pronounced lean of the east walls is shown by the plans (Figs. 11, 12).

(h) The widening system of the nave continues in the choir (Figs. 41, 42 of the Memoir).

(i) There is a widening system in the north vestibule. Consequently the columns which belong to this system lean in an opposed direction to that of the leaning columns on the other side of the same wall, which belong to the system of the north aisle (Plan 14 of the Memoir.) Thus in Fig. 4 of this article it is to be noticed that there are columns leaning in an opposed direction on the opposite side of the same wall, viz., in the north vestibule.

The following remarks may be made regarding these announcements. There is nothing in these announcements to prove that the leans are to be considered as the ultimate object of the given refinement. When the whole church is considered, some of the verticals start with perpendiculars but bend outward before they return to the curves of the arches. Other verticals which lean outward, bend back to the perpendicular before the curves of the arches or vaulting are reached. It follows that we should be justified at present in considering the bend as the dominant fact and in considering the lean as a means to the bend. Undoubtedly we must add to this point of view, that of the purpose to produce an effect of widening, but at all events, the purpose to construct a vertical bend is as definite as the purpose to produce the widening. See for instance the remarks and notes on illustrations under heading g.

A discussion of the purposes of these refinements will be found in the Memoir and also in the important review by the American Architect of March 28, 1903.

The kindness and amiability which were shown by Commendatore Saccardo during my stay in Venice have been continually manifest since that time. On two separate occasions he has addressed letters to me, urging the sending of the Memoirs to experts among his friends. Through his son, Francesco Saccardo, who is also an architect of distinction, also an expert in the history of St. Mark's and also a collaborator on the publication of Ongania, these researches have been brought to the notice of Professor Pompeo Molmenti, President of the Venetian Academy of Fine Arts and of its famous gallery of paintings, who has been

kind enough to honor me with a letter, herewith published, acknowledging the receipt of Memoir No. 2. A letter from Signor Francesco Saccardo concerning Memoir No. 2 is also published herewith, as an evidence of his father's continued interest, and of his own interest, in these researches.

[Translation.] *Wm. H. Goodyear.*

(Venetian) Royal Academy of Fine Arts.
The President.

Moniga, Brescia, January 20, 1903.

Dear Sir and much honored Colleague:

Pray accept the expression of my whole profound gratitude for the sending of your publications, which are an important contribution to the history of Italian art in general and of Venetian art in particular. Your observations on the ancient Italian architecture (Venice, Bologna, Verona, etc.) are truly interesting and have all the attraction of originality.

Every Italian must be grateful to you for the profound study which you have devoted to his country's art. But this gratitude must begin with Venice, whose history in the past has so much resemblance with the modern history of your great country.

Accept, dear sir, the expression of my profound respect and of my sincere admiration. Your very devoted,

Pompeo Molmenti.

Venice, January 25th, 1903.

Dear Sir:—I am most grateful for your goodness in sending me your precious "Architectural Refinements of St. Mark's at Venice," which I have gone over with great satisfaction, and in which I have admired your fine talent and your marvellous and patient studies.

I must tell you also that your investigations, which have been crowned with such fine results, give me an especially particular pleasure, because I had myself already made, as an amateur, observations analogous to yours regarding certain monuments of Venice and had acquired the conviction that certain abnormal features of many of our most ancient edifices were not the work of chance or of decay, but were, on the contrary, work of intention by the architects, who secured by these means, that picturesque character which most of the mediæval monuments possess.

My father desires that I should express to you, without delay, all his appreciation and all his admiration for your interesting and colossal work, which has no parallel with us. He believes and I also believe, with very firm conviction, that it would be highly useful to make known to the Italians how, and with what enthusiasm and high intelligence, our monuments are being studied in America, and how the philosophy is reaching us from the new world, which has presided over the formation and development of Italian Art.

My father begs me to convey to you his hearty compliments, to which I add the expression of my own high consideration.

I am, dear, sir, your very devoted and grateful servant,

[Translation.] Francesco Saccardo.



EXTERIOR OF ST. ANSELM'S CHURCH FROM THE NORTHEAST.

Mayfair, London. Balfour & Turner, Architects.

ST. ANSELM'S CHURCH, MAYFAIR, LONDON.

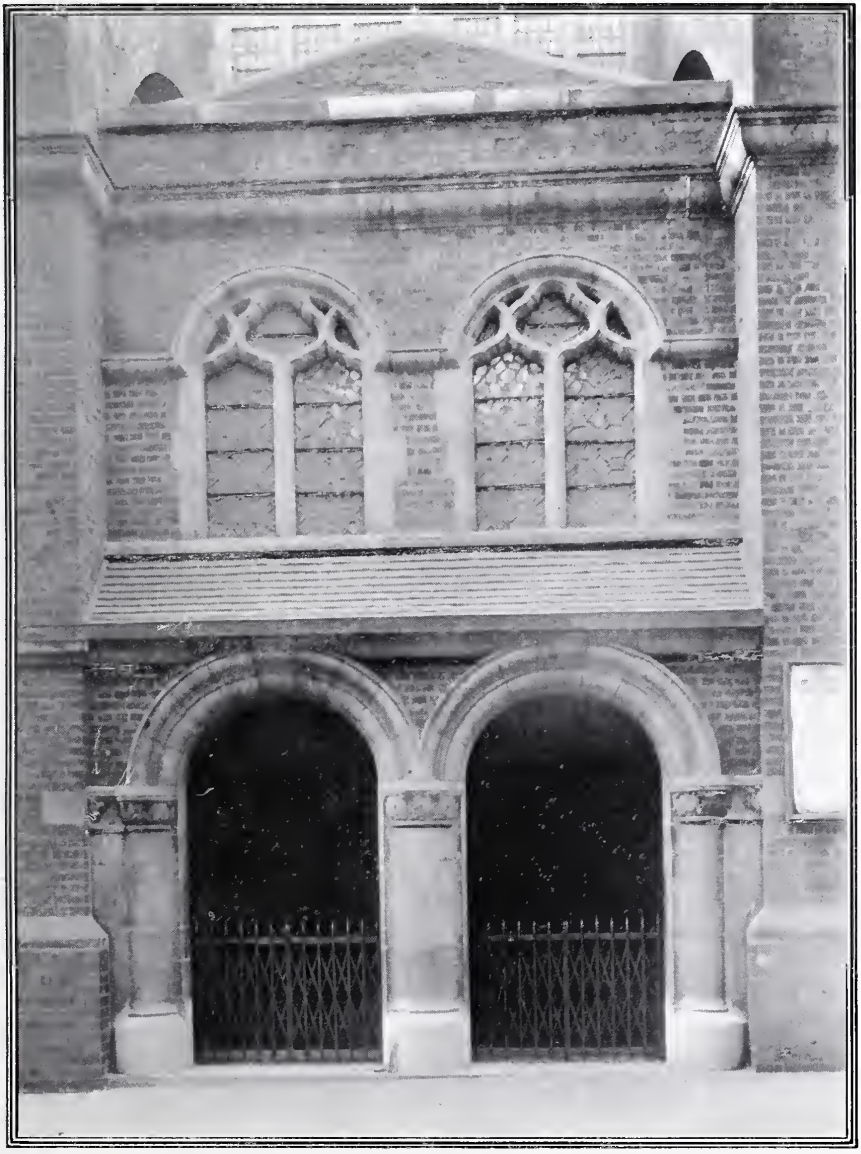
NO sooner had the best English architects of the Gothic revival succeeded in producing churches which fairly challenged comparison with those of the Middle Ages, than a reaction commenced in favor of an admixture of Renaissance detail. Sedding was one of the most enthusiastic leaders of this movement, and if the architects of St. Anselm's Church, Mayfair, show in their church no trace of his influence it may be at least claimed that the broader sympathies in ecclesiastical design displayed in his art made their work more readily acceptable. Messrs. Balfour and Turner intended "to avoid all competition with ancient buildings," and as far as that was possible in the case of a building, the use of which is governed by the tradition of nineteen centuries, they may be considered to have succeeded. But it was by no means fully possible, and the interior as readily recalls those of Brunelleschi at Florence as the exterior suggests a barn to the man in the street. It is mainly the contrast of a grey green stone with uncolored trowelled plaster that recalls the interiors of S. Spirito and S. Lorenzo, and it is merely the long unbroken tiled roof outside and the rough brick walls which suggest the barn. There is a crudeness which may be regarded as strength in the corbelling at the eaves, but the lack of refinement in the gargoyles and offsets to the buttresses degenerates almost into coarseness. A porch at the southwest corner is roofed with pantiles and contains a flight of steps, necessitated by the fall of the ground and greatly dignifying the doorway within. The more frequently used twin porches at the northwest are quite shallow, and the worshipper steps from the street into the church somewhat precipitately. All these porches are lined with glass tiles and the carving of the capitals hints at the refinement within.

The church and vicarage adjoining are erected upon a site measuring only 115 feet x 93 feet, yet the architects have produced an interior of considerable spaciousness and dignity. The nave is but 26 feet wide (measured between the columns) and the aisles 12 feet each, the total internal width, including the Lady Chapel to the south, being 70 feet. But the disposition of the columns produces a variety of vistas, and the proportions are such as to convey an unexpected impression of scale. The church is four bays in length and is spanned by heavy beams carrying flat paneling darkly stained; each bay is separated from the next by coupled elliptical arches of stone and a short length of barred vaulting. The arcade is also elliptical and supported by sturdy coupled columns, the two bases of which rest upon single blocks of stone 8 feet in

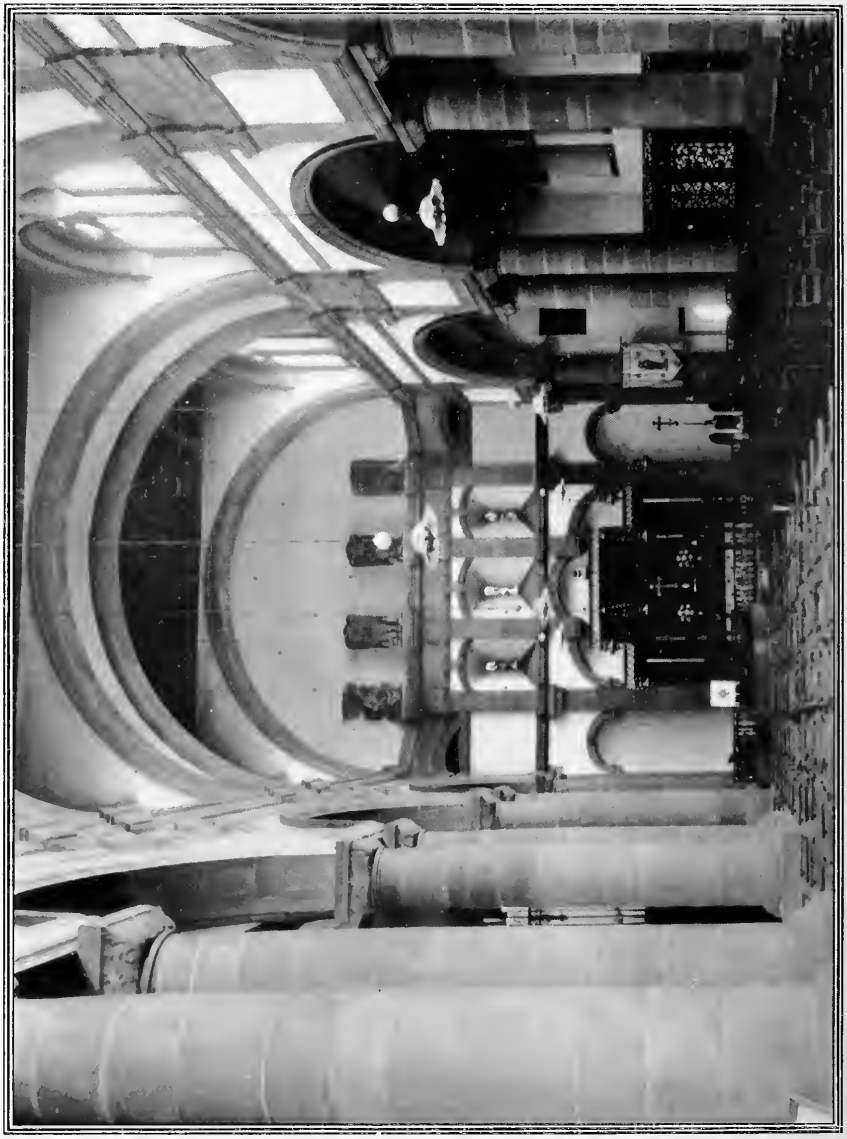


EXTERIOR OF ST. ANSELM'S CHURCH FROM THE SOUTHWEST.

Mayfair, London. Balfour & Turner, Architects.



PORCHES ON THE NORTH SIDE OF ST. ANSELM'S CHURCH.
Mayfair, London. Balfour & Turner, Architects.



GENERAL VIEW OF THE INTERIOR, ST. ANSELM'S CHURCH, LOOKING EAST.
Mayfair, London. Balfour & Turner, Architects.

length, and of a height which raises them above the chairs with which the church is seated. As the eye follows the lines of the columns upwards to the vault a difficulty of the design becomes apparent, namely, how to treat satisfactorily the space between the capitals and the springing of the transverse arches. The entablature upon which the latter rest might have been continuous yet independent of the columns; it might have been confined to the piers in short lengths and supported upon corbels, or brought into connection with the columns by pilasters. None of these methods is entirely employed or entirely discarded. A complete entablature occurs only upon the piers, but the lines of the cornice and part of the architrave are continuous. Pilasters of very light proportion and without bases, rising from the archivolt, quickly become corbels and are employed to support the entablature. The archivolt does not die upon the cap from which it springs, but returns horizontally upon the abacus to meet that of the next arch, forming thereby a continuous mould from one end of the church to the other. The aisles and Lady Chapel have barrel vaults of concrete above the columns, but the spaces between are groined in plaster.

The east end is a somewhat remarkable composition. The entablature is carried across it, breaking around four pilasters which support large sculptured emblems of the evangelists. The corners are canted upon squinches and help to convert the vault beyond the easternmost transverse arch into something approaching an elliptical semi-dome. The centre pilasters do not rise from the ground, but from corbels, and therefore do not interfere with the altar hangings affixed to the wall. It is a question whether the arches between the pilasters are a gain. There is nothing like them in any other part of the church and their outlines are not entirely pleasing.

Between the pilasters and above the small arches just referred to are three small widely and deeply splayed windows, glazed with brilliant pot metal set in leads of a flame-like design. The other windows of the church have traceried heads of a recticulated debased Gothic type and are filled with Prior's glass in wide leads, a thick, even glazing which catches and reflects lights at varying angles with consequent brilliance of effect.

The carving of the capitals is by Mr. Lawrence Turner, a brother of the architect. One at the west end bears the arms of the diocese and of the donor of the site (the late Duke of Westminster), but the remainder are of simple floral design, naturalistically treated and sculptured upon a ground but slightly sunk, and all interesting through their variety and freshness.

The masonry throughout is of blue Robin Hood stone from Yorkshire. The surfaces have not been rubbed, but only waxed,



INTERIOR OF ST. ANSELM'S CHURCH, LOOKING WEST.
Mayfair, London. Balfour & Turner, Architects.



THE INTERIOR OF ST. ANSELM'S CHURCH, LOOKING TOWARDS THE LADY CHAPEL.
Mayfair, London. Balfour & Turner, Architects.



INTERIOR OF ST. ANSELM'S CHURCH FROM THE SOUTH DOOR.
Mayfair, London. Balfour & Turner, Architects.

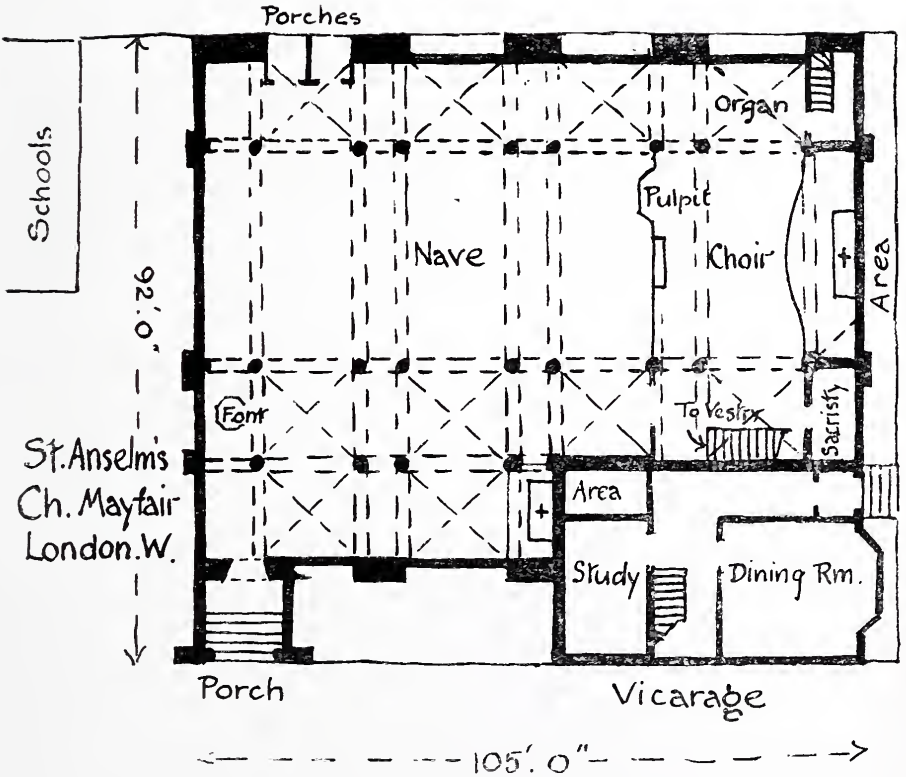


A VIEW ACROSS THE NAVE OF ST. ANSELM'S CHURCH, LOOKING NORTH.
Mayfair, London. Balfour & Turner, Architects.



PORTION OF THE SCREEN IN THE SOUTH CHOIR AISLE.

St. Anselm's Church, Mayfair, London. Balfour & Turner, Architects.



SKETCH PLAN OF ST. ANSELM'S CHURCH.

Mayfair, London. Balfour & Turner, Architects.

the tool marks remaining conspicuous. Around the church is a dado of pearl-tinted glass tiles; the floor is of pitch pine blocks, waxed, so that apart from the plastered surfaces the interior can be washed down with economy and facility. These plastered surfaces, framed into panels, as they are by bands of masonry, are admirably adapted for fresco or other painted decoration, but the harmony of the interior would be spoiled unless a quiet scheme were prepared and carried out from end to end, from dado to vault, and of this there is small probability. Two framed paintings hang upon the aisle walls, one, an "Agony in the Garden," formed the altar piece in old Hanover Chapel, Regent Street, London; the other a "Crucifixion" by Sabbatini, by its placid landscape background and soft atmosphere once again carries our minds beyond the Alps.

The font is one great block of black-green marble, quite monumental in its solidity. At the east end of the south aisle is a screen of teak, its upper panels pierced with rich carvings. The continuance of this screen beneath the south chancel arch would be a great gain to this end of the church, especially as the chancel is not marked off by any variation of the arcade. It is, however, separated from the nave by a low wall of Irish green marble, and the draughtsman's reticence allows the blocks to display their beauty undisturbed by mouldings. A slight projection or bay in this wall with a bronze desk serves as a pulpit. The pavement of the chancel is of black and green marble squares; the stalls are of teak, solid and plain; the communion rail of brass. The altar is not noteworthy, and it may be that something more monumental is hoped for in the future. St. Anselm's Church was erected in 1895, and stands upon one of those inconspicuous sites which are all that Londoners now seem willing to afford for their churches. It takes the place of Hanover Chapel, Regent Street, the site of which, on account of its great commercial value, was disposed of, and the congregation banished to Davies Street and Cock Yard!

Architecturally, the new edifice deserves to be more widely known, for its interior is unique and of considerable beauty and interest. The suburbs apart, few churches are being erected now in London, but it may be that St. Anselm's will become a notable example of the transition in eccleciastical architecture from the Gothic revival to a new classic Renaissance.

F. Herbert Mansford.

Residence of

Chauncey J. Blair, Esq.

Drexel Boulevard, Chicago

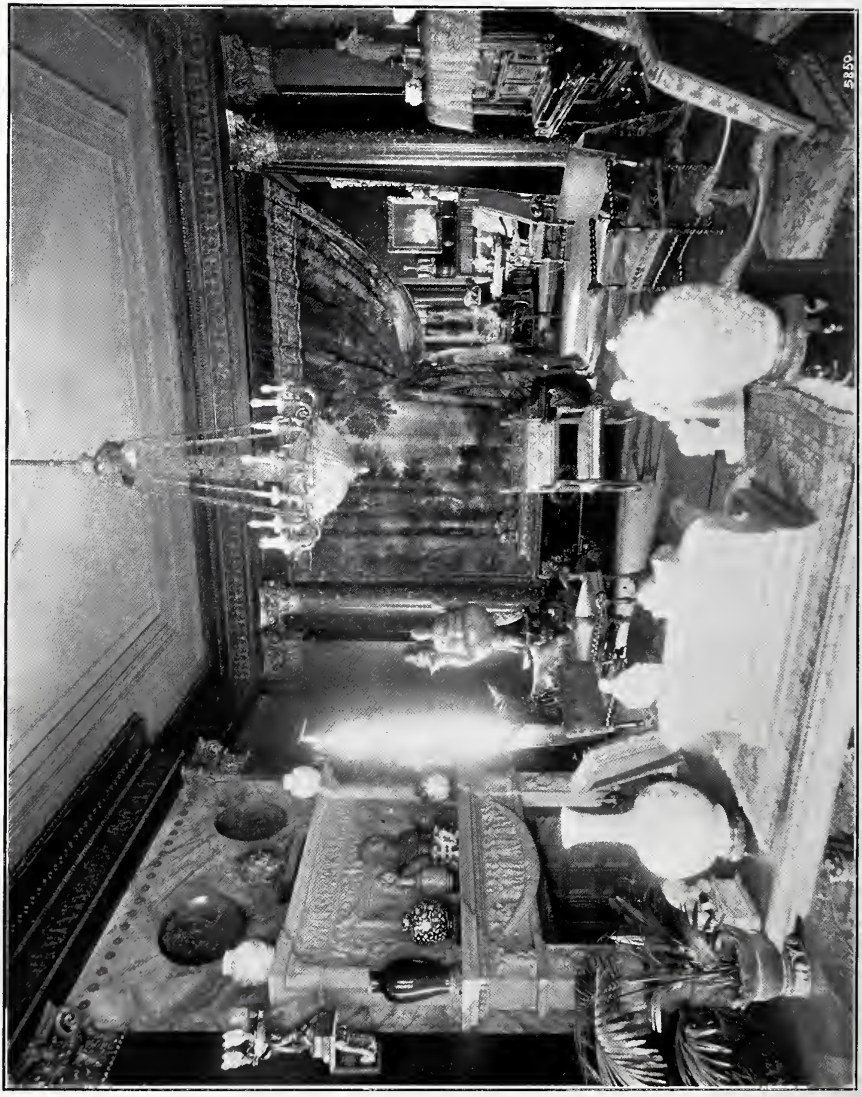
Shepley, Rutan & Coolidge
Architects



THE RESIDENCE OF CHAUNCEY J. BLAIR, ESQ.
Drexel Boulevard, Chicago. Shepley, Rutan & Coolidge, Architects.



HALL OF THE RESIDENCE OF CHAUNCEY J. BLAIR, ESQ.
Drexel Boulevard, Chicago. Shepley, Rutan & Coolidge, Architects.



DRAWING-ROOM IN THE RESIDENCE OF CHAUNCEY J. BLAIR, ESQ.
Drexel Boulevard, Chicago. Shepley, Rutan & Coolidge, Architects.



SITTING-ROOM IN THE RESIDENCE OF CHAUNCEY J. BLAIR, ESQ.
Drexel Boulevard, Chicago. Shepley, Rutan & Coolidge, Architects.



THE DINING-ROOM IN THE RESIDENCE OF CHAUNCEY J. BLAIR, ESQ.
Drexel Boulevard, Chicago.
Shepley, Rutan & Coolidge, Architects.

NEW LIGHT ON MICHELANGELO.*

THE monumental work on the drawings of the Florentine painters, which Mr. Bernhard Berenson has just brought out, is, like everything else of his, full of startling theories and surprises—of new attributions and even of new artists. Thus we have not only "Amico di Sandro," who was invented or discovered, as one looks at it, in the preliminary work undertaken for these volumes, but "Alunno di Domenico" and "Andrea di Michelangelo;" while names one has already heard are played about like chessmen, shoals of drawings being taken from pretty nearly every one else, for instance, and bestowed upon David Ghirlandajo, by whom we had nothing. All these novelties are announced with a perfect self-confidence and sometimes with a rather too clearly marked contempt for earlier students of the problems involved. In many cases neither the men nor the works to be considered are of any great intrinsic importance; in others the drawings have been hitherto attributed to one of the great masters, and the critic who would take them from him does well to prepare himself for the inevitable question: "If he did not do them, who did?" The artist may cheerfully leave to the professional connoisseur or the historian the pretty puzzles of "Amico" and "Alunno," but he becomes interested when it is the authenticity or spuriousness of drawings ascribed to Leonardo or Michelangelo that is in question. The more certainly we can separate the work of such a man from that of his followers and imitators, the more definite becomes our conception of the artistic personality of the master himself, while, in the course of the investigation, much new light may incidentally be thrown on the origin and evolution of this or that masterpiece.

Michelangelo, sculptor, painter and architect, is the greatest figure of the Italian Renaissance, and any systematic attempt to distinguish his own work from that of his many imitators must be of interest to all artists and lovers of Italian art. To this attempt Mr. Berenson has brought his extensive knowledge, his acuteness of eye and his independence of thought. What a difference his results, if accepted, may make in our conception of the master is partially shown by the following statement. Among the illustrations to Symonds's Life of Michelangelo are nineteen reproductions of old drawings. One is an obvious copy of a part of the Last Judgment and is so labeled by Symonds; another, which he gives as an old copy, is considered by Berenson as an original. The

*"The Drawings of the Florentine Painters." By Bernhard Berenson. New York: E. P. Dutton & Co. 1903. 2 vols.; folio; 180 plates.

other seventeen are thus disposed of by Berenson: Two are condemned by entire omission from his catalogue; two are attributed to Sebastiano del Piombo; one each is attributed to Bartolommeo Manfredi, Raffaele da Montelupo, a nameless follower of Aristotele da San Gallo, and "a close follower of Michelangelo;" and eleven are conceded to Michelangelo himself, although two of these are shown to be studies for different works from those with which Symonds connected them. Another drawing which Symonds did not reproduce, but on which he bases some important conclusions is attributed by Berenson to Andrea Boscoli. Neglecting the obvious copy, we have thus, out of nineteen drawings reproduced or mentioned in an important book on Michelangelo, only nine that are unquestionably what the author of that book took them to be. Four of these are world-renowned masterpieces which no one could think of doubting, and if they be excluded from the count we have ten probable errors out of a possible fifteen, or the astonishing proportion of two to one.

Of course it is quite possible that it is Mr. Berenson who is in error in some of these cases, but at least he has given reasons for his attributions, and his reasons are often very strong. In studying his book one is apt to find one's tendency to agree with him in pretty strict proportion to the opportunity for following his argument afforded by the plates he gives or by one's previous knowledge. His ascription of many important drawings to Sebastiano del Piombo seems extremely probable, and the reasons given for the attribution of another set of drawings to Raffaele da Montelupo are quite convincing. Our present concern, however, is with the light thrown upon three of Michelangelo's greatest undertakings, the Sistine ceiling, the Julian tomb, and the sacristy of San Lorenzo, by Mr. Berenson's study of a number of architectural drawings by, or ascribed to, Michelangelo.

In the British Museum is a sheet (Berenson, No. 1483) which Symonds reproduced, together with two of the preparatory sketches for the Medici tombs. He calls it "Architectural Sketch No. 3," and says of it: "If meant for the Medicean Sacristy . . . it indicates ideas for the treatment of spandrels and ceiling." This drawing Berenson, following Dr. Wölfflin,* has recognized as what it unquestionably is, a sketch for the first project for the ceiling of the Sistine Chapel. All we had previously known of that project was Michelangelo's own description of it. He says:† "The first design I made for this work had twelve apostles in the lunettes, the remainder being a certain space filled in with ornamental details, according to the usual manner. After I had begun it seemed to me

*Berenson's reference is: "Jahrbücher der K. Preussichen Kunstsammlungen. Vol. XIII.," where, it seems, Dr. Wölfflin attempts a reconstruction of the whole ceiling.
†Symonds. Vol. I., p. 198.

that this would turn out rather meanly." Of course he means pendentives when he says lunettes. The sketch shows a ceiling such as might have been planned by Pintoriccio, and not unlike Sodoma's ceiling, the framework of which Raphael left in the Camera della Segnatura. The apostles were to sit upon great architectural thrones, the tops of which projected well into the

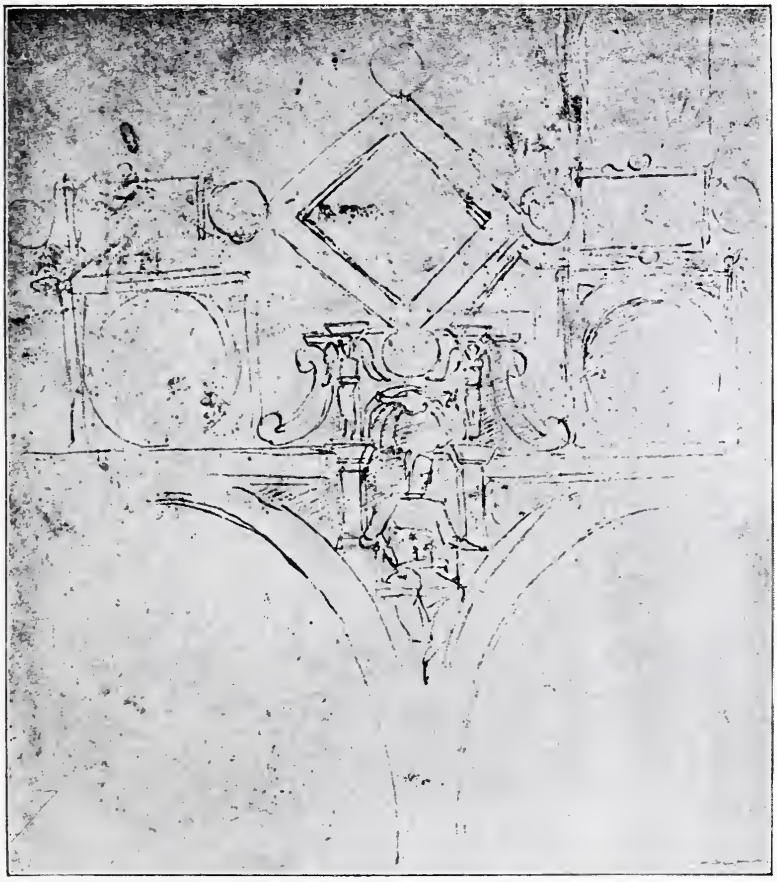


FIG. 1. SKETCH FOR FIRST PROJECT OF SISTINE CEILING.

(Reproduced from the Life of Michael Angelo by J. A. Symonds, with the consent of Charles Scribner's Sons. Architectural Drawing No. 3 of that book. Vol. I., page 384.

vaulting and were separated by diagonal squares, the interstices being filled in with smaller squares, circles and oblongs. It seems scarcely possible that the "ornamental details" should not have included figure compositions in these panels, but such compositions would evidently have been on a small scale and subordinate to the general effect. If the plan had been carried out the ceiling might

have been better, as pure decoration, than that which was actually painted, and would certainly have been far more in harmony with the walls below; but if we should have had a more harmoniously decorated chapel we should not have had Michelangelo. The colossal scheme he finally executed is the only one of his vast projects that was ever carried out in its entirety, and perhaps the only one that could have been. His teeming brain was always planning great combinations of architecture and figures, any one of which would have taken a lifetime to execute by the slow process of his chosen art. The relative rapidity of the art of painting enabled him to carry one of them to completion and to show us how radically his idea of art differed from all that had gone before. The revolutionary nature of his new ideal is emphasized by the evidence we now have of the suddenness of the change, which took place while he was at work on the studies for the ceiling, if not, as his words seem to imply, after the painting was actually begun.

The tomb of Julius II. is the one of Michelangelo's great undertakings which was most mangled in the execution, and which has come down to us in the most fragmentary and unsatisfactory state. Great ingenuity has been expended in the effort to reconstruct his plans, but, unfortunately, much of this has been wasted on spurious materials. Certain drawings which have passed as original studies by the master for this monument are believed by Berenson to be themselves attempts at a reconstruction of the designs of 1513 by some later man—probably a follower of Aristotele da San Gallo, though he seems to admit in an "Addition" that some of them may possibly be by San Gallo himself. They are two drawings, exactly like each other, in the collection of Herr von Beckerath at Berlin* and one in the Uffizi†. One of the Berlin drawings and that in the Uffizi have been put together in some way by Professor Middleton of Cambridge, and the reconstruction was published by Symonds. Nearly every one, indeed, seems to have accepted one or the other of these drawings and to have based arguments upon them. It is not quite clear how the two were combined by Middleton—the upper part appears to be from one drawing and the lower part from the other—but the composite answers perfectly to Berenson's description of the Berlin drawing, and his remarks seem to imply that both drawings are complete.

The arguments against the authenticity of these drawings are of three kinds. First: from the quality of draughtsmanship and manner of handling, which Mr. Berenson considers entirely unworthy of Michelangelo. Second: from the discrepancies which they present with the contract of 1513, the only one to which they

*Berenson, No. 1623.
†Berenson, No. 1632.

can refer. Third: from the inherent improbability of the design as representing anything that Michelangelo can have conceived at that (or indeed at any) time. It would be unfair to judge of the first class of arguments from such a reproduction of Middleton's reconstruction as we have before us. Berenson's statement is sufficiently emphatic. It is, that "at no moment of his career, drunk or sober, was Michelangelo capable of spawning two such abortions of draughtsmanship as these two designs." The mere fact that the architecture is "painstakingly drawn with a ruler" is suspicious. The designs might, however, have a kind of authenticity without being from Michelangelo's own hand. They might be either copies of drawings by him or drawings made by some assistant and passed by him as sufficient for the purpose of explaining his intention to his patrons. The other two classes of arguments are otherwise convincing.

The contract calls for six great figures seated upon the podium. The designs give only four. The figures supporting the dead Pope hardly answer in action to the description in the contract, and certainly do not answer to it in scale. There are three, or at most four figures (if we count the infant Christ held by the Madonna) on the chapel, instead of five, and these, again, are not of the scale called for. This last discrepancy, by the way, is not noticed by Mr. Berenson. On the other hand his objection to the apparent construction of the chapel is not quite comprehensible. He says: "This chapel is pushed forward so much that the seated figures are almost crowded off . . . It would have to be hollow, arching over the group of the dead Pope, yet it is drawn to look flat . . . we should have to assume that this *capelletta* . . . had a depth of more than twenty feet." As the whole drawing is an elevation, simply, there is nothing visible to convey any idea of relative depth of measurements. The chapel would seem to be "drawn to look flat" because it was intended to be flat, and to serve as a mere background for the groups upon the podium.

It is a curious fact that in nearly all the particulars in which these designs differ from the contract they agree with Condivi's description of the first design of 1505, written long afterwards, and with the description which Vasari based upon Condivi's. It is doubtless this agreement which led to the acceptance of the drawings, yet it is just what was to be expected if the drawings are an attempt by some later architect to reconstruct Michelangelo's design of 1513 from all available sources; for the descriptions were printed and the contract was not. There is this same adherence to the descriptions in the most un-Michelangelesque inventions of the draughtsman, whoever he was.

Neither the contract nor the descriptions give any clear idea of

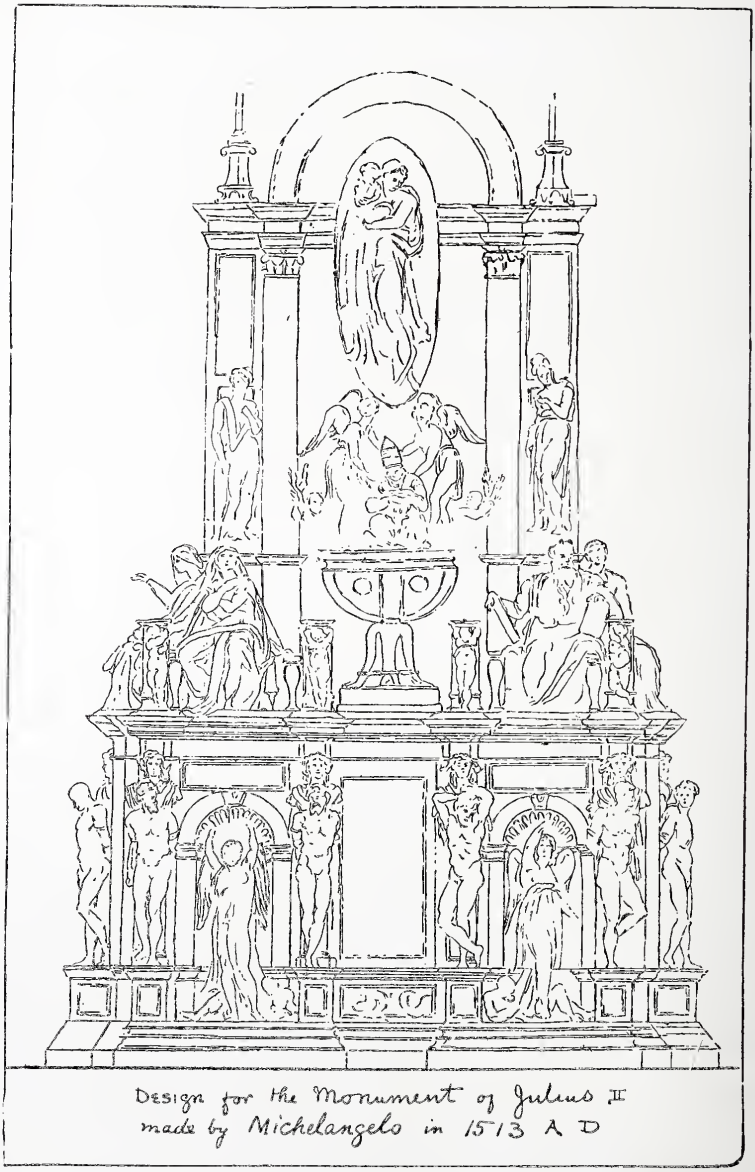


FIG. 2. SPURIOUS DESIGN FOR THE TOMB OF JULIUS II.

(Reproduced from the Life of Michael Angelo by J. A. Symonds, with the consent of Charles Scribner's Sons. Vol. I., page 138.)

the chapel, which did not exist in the first design, except that it was to be of a certain height and was to contain "five figures larger than any of the others"; so that it is no wonder that this part of the drawing is incomprehensible. The central figure upon it seems to be a Madonna "floating sylph-like in a mandorla" which has no visible relation with anything else, and on either side is a very long female figure of baroque elegance. Below the Madonna comes the sarcophagus with the figure of the Pope and his supporters. Condivi describes these figures as "two angels," of whom one "appeared to smile, rejoicing that the soul of the Pope had been received among the blessed spirits; the other seemed to weep, as sorrowing that the world had been robbed of such a man." So in the design we have two silly figures, utterly un-Michelangelesque in action and character, but marked as "angels" by the addition of wings, an addition Michelangelo, the anatomist, never made to any figure of his.

The four seated figures on the podium are in languishing poses, which remind one of the sort of thing one sees on the Jesuit churches. One of them is a Moses, but in an entirely different attitude from the Moses we know. He has been spread out to fill the space left for him, and given a table in either hand. Michelangelo's Moses in that place would entirely disorganize the design, yet Condivi states that that statue was a part of the first scheme for the tomb, and we know, independently of him, that at least two figures were roughed out before that scheme was abandoned. There is every reason to believe that the Moses as we know it is a comparatively early work and was from the beginning destined to be a part of the monument.

On the face of the podium were to be niches, each, according to the contract, to contain two figures. Vasari states that these groups represented "Victories," and accordingly in the drawings we have draped and winged female figures standing on or over other figures, apparently imitated from the river gods at one time destined for the Medici tombs. But Vasari had also stated that the Victory of the Bargello was intended for one of these groups. There is a difficulty as to scale, for the group could not possibly go into one of these niches, but at least the statue shows how Michelangelo would have treated the theme. Is it because of these drawings that the unlikely suggestion has been made* that Michelangelo intended bronze wings to be added to the Bargello group?

Between these niches, according to Condivi, were to stand "terminal figures, to the front of which were attached . . . another set of statues bound like prisoners." Was Condivi misled by the hermae which form a part of the tomb as actually constructed? These

*By M. Guillaume. See Symonds, Vol. II., p. 89.



FIG. 3. THE VICTORY OF THE BARGELLO.

(Reproduced from the Life of Michael Angelo by J. A. Symonds, with the consent of Charles Scribner's Sons. Vol. II., page 90.)

hermae are too short to allow of the placing in front of them of the slaves now in the Louvre, but we know that the whole design was cut down in scale. The contract calls only for pilasters, but there is an undoubted drawing at Oxford* which, with studies for the Sistine ceiling, shows six sketches for slaves, one of them in the attitude of one of the Louvre statues, and above this and another are faintly outlined terminal heads. At some time then during the work on the ceiling (Berenson says about 1510) Michelangelo must have contemplated slaves bound to terminal figures, but these heads are much smaller than those on the design we are considering, are higher above the heads of the slaves, and there is no indication of drapery about the shoulders. Such a combination of the slaves and hermae as is shown in our design it is almost inconceivable that Michelangelo should have made.



FIG. 4. SKETCH FOR ONE OF THE SLAVES. (Reproduced from Berenson's Florentine Drawings, with the consent of E. P. Dutton & Co. Plate CXXXIV.)

Such, freely paraphrased and with some added suggestions of my own, are Berenson's arguments against the authenticity of what has long figured as Michelangelo's design for the tomb of Julius II. They seem to prove that it is a late attempt to reconstruct the original design after the descriptions of Condivi and Vasari or a fantasia upon Michelangelo's theme after the fashion of several founded on the Medici tombs and executed by Aristotele da San Gallo and Andrea Boscoli. To clear it away does not greatly help us to realize the master's real intentions, but at least it saves us

*Berenson, No. 1562, Pl. CXXXIV.

from attributing to him a monstrosity of taste which none of his authentic works suggest.

Was it entirely the fault of the successive Popes who demanded Michelangelo's services that the tomb came to so little? There are hints that, although he grumbled, the new engagements were really welcomed and even anticipated by him, and that, independently of all contracts, he was constantly changing his mind. There is in the Casa Buonarroti, on the back of a sketch for the façade of San Lorenzo,* a drawing which seems to show that within a few months of signing the contract of 1516, which called for a group of "Pope Julius and two other figures to support him," Michelangelo had decided that one supporting figure was sufficient. To the end of his life it was difficult to get anything definite out of him regarding his intentions. He evidently hated to be bound, although he had little scruple about breaking all specifications. We know with what difficulty he was prevailed upon to have a model made for the dome of St. Peter's. He not only made an entirely new plan for the Sistine ceiling, after the work was begun, but he modified that plan constantly, changing the scale of his figures as he went along. Indeed he was always singularly indifferent to matters of scale and capable of remarkable anomalies in that respect. He loved to make gradiose projects and was impatient of the labor necessary to carry them out, and he was constantly dissatisfied with his work and ready to abandon it as soon as it expressed his intention, while he had little sense of composition. It is probable that, in spite of the models and contracts, he never had more than a hazy idea of just what the tomb was to be, and had never bothered himself to think out more than the few figures actually begun for it. The Moses he saw clearly and finished, but he never named the other figures on the podium. When he had nearly completed two of the slaves he lost interest in the motive and was quite ready to change his measurements in such a way that their use had to be abandoned, and to give them away to a friend. In the case of the Victory his interest in the theme seems to have led him to carry it out on a scale quite incompatible with his general plan for the monument. Then he got interested in the still more colossal scheme for the façade of San Lorenzo, and in his new ideas for the Medici tombs, and he abandoned the Julian tomb altogether (as he had abandoned his twelve apostles when one was roughed out, and his fresco of The Bathers when the cartoon was completed), and allowed it to be put together anyhow, with no further interest on his part than to get it off his hands with as little loss of time and money as possible.

The façade of San Lorenzo came to nothing and was given up

*Berenson, No. 1456.

in 1520 and the Medici tombs at once begun. Their history, as letters and drawings seem to disclose it, is much the same as that of the tomb of Julius—certain details seen clearly from the start and held to, while everything else is fluctuating and variable. Here also certain spurious drawings have had to be cleared away, but there are a number of genuine ones which Mr. Berenson has tried to date and arrange. We need not follow him so closely now, but may rapidly summarize his conclusions. Michelangelo's first plans were, as for the Julian tomb, for a four-square monument standing free. He sent a drawing of this to Cardinal de'Medici in November, 1520, and the cardinal suggested that it would prove too crowded in the space of the sacristy. That plan must then have been abandoned and all drawings for this four-square monument probably antedate the end of 1520. Yet one of these sketches, in the Casa Buonarroti,* shows figures "in the precise attitude of the Night and Day, Dawn and Twilight, as we now see them." Michelangelo next began to experiment on mural monuments, and seems at first to have thought of placing two sarcophagi side by side. The drawing in the British Museum,† reproduced by Symonds (Architectural Drawing No. 2), must have been one of the earliest embodiments of this idea; on the back is a drawing for the square monument, with a plan, and the right-hand side of the drawing on the front is like the one on the back, but the left-hand side is different. This drawing has puzzled Mr. Berenson somewhat. To me it seems clear that it shows two schemes for the monument, drawn one over the other. It was begun as a design for the square monument and then changed to represent the new scheme. The sarcophagi are entirely different from those finally used, and not a figure is or could be like those on the existing tombs. Yet on the same sheet is an unmistakable sketch for the Twilight exactly as it was carried out. The river gods appear, apparently for the first time, in this sketch, one of them being tucked under the left-hand sarcophagus. By 1521 the figures now existing were so certainly fixed in Michelangelo's mind that he ordered the marble roughed out for them from drawings and measured models, yet it is not until 1524 that he seems to have settled upon the architectural arrangement pretty much as carried out, though with considerable difference in detail.‡ In 1526 the river gods are still spoken of as contemplated, though it is impossible to see how they could be advantageously placed. As to the statues of Earth and Heaven, there is no proof that Michelangelo ever seriously contemplated doing them, though he had doubtless at some stage of the project suggested them. What he meant to do with the other

*Berenson, No. 1440.
†Berenson, No. 1495.
‡Drawing at Oxford (by an assistant), Berenson, No. 1709.

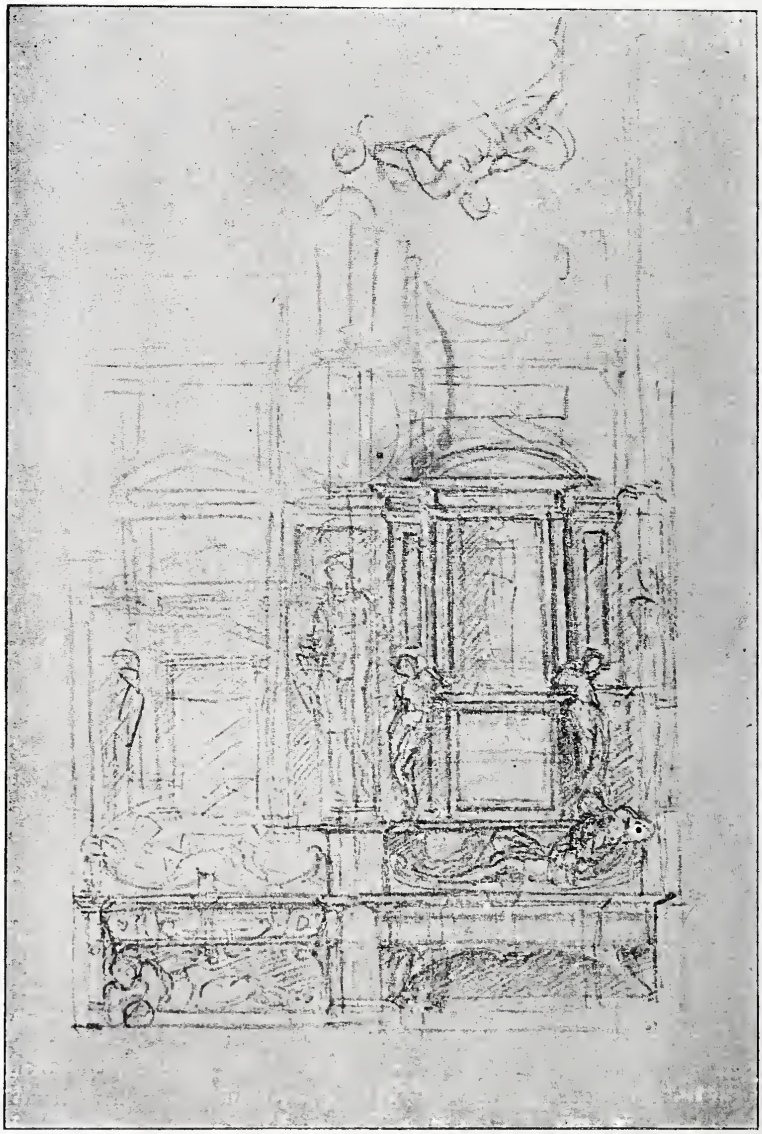


FIG. 5. SKETCH FOR THE SACRISTY OF S. LORENZO.
(Reproduced from the Life of Michael Angelo by J. A. Symonds, with the consent of Charles Scribner's Sons. Architectural Drawing No. 2, Vol. I., page 384.)

two tombs no one could ever find out, though the Madonna, which was meant to form a part of them, was one of the first statues he began.

Feeling, as he rightly does, that the composition of the tombs, as they stand, is nearly perfect, Mr. Berenson is convinced that from a relatively early date—say from 1524 at latest, when we know the present scheme to have been evolved—Michelangelo had no real intention of adding any other figures, and that his references to statues still to be done were merely intended to amuse his patron, while he counted on delay and a quiet obstinacy to get him his own way. Be this as it may, it is evident that, as with the tomb of Julius, he conceived a few figures clearly and adhered to that conception tenaciously, while he left all the rest vague and subject to change. He was still an amateur as an architect, and his setting gave him more trouble than his statues; and he saw big and projected work on a gigantic scale, expecting to design certain figures when he got to them, as he had done in the Sistine Chapel. In the sacristy of San Lorenzo a beautiful composition was evolved by elimination—in the Julian tomb the fragments were patched together into something which would answer. In neither case did he find it possible to carry out anything like what he had at first proposed. His own character and temperament were the ultimate cause of the fragmentary and unfinished nature of so much of his work. His ideas were impossible of realization in solid marble without the collaboration of many hands, and he was incapable of collaborating with any one. If it had not occurred to Julius to set him, against his protest, at the comparatively rapid work of painting it is likely we should never have known what a comprehensive Michelangelesque scheme of decoration could be like. He was a sculptor to the backbone, yet his one adequate expression is a work of painting, and it was only when he had ceased to be either painter or sculptor that he became truly an architect.

Kenyon Cox.



STATUE OF PRINCE AMODEUS OF SAVOY.

Turin, Italy. Sculptor, D. Calandra.

MODERN ARCHITECTURE IN ITALY.

III. (Concluded).

IN this, the last article of the present series treating of "Modern Architecture in Italy," I shall speak of public monuments—on the squares and in the cemeteries. The subject involves architecture as well as sculpture, but I shall deal especially with those productions that are, in some large measure, architectural.

Those familiar with the political history of modern Italy, will recognize at once how great is the mass of material to be dealt with. National life in Italy is but of yesterday, but the work of our statesmen, our lucky wars, the help we received from so many friendly countries in our struggle for independence, all have given our people much to commemorate. Turin is the city which led in this political movement, and it is natural therefor that it should be richest in memorials of the struggle. Several cities combined do not possess an equal wealth of monuments. It should be said, however, that in Turin the monuments are mostly "on the streets," for the city offers little of interest in the shape of funerary memorials, not possessing any cemetery comparable to those that exist in Milan, or Genoa, or Naples.

Politics and war have furnished both the incentive and the occasion for our architects and sculptors and their work has been concentrated, one may say, in particular upon two men; upon Victor Emmanuel, the king who accompanied our peninsula on her way to independence, and upon Garibaldi, the most popular among the leaders of the revolution. A list of the monuments erected in Italy to these two heroes would be significant as an expression of the spirit of our southern race and as a testimony that in our virtues, as in our vices, we cannot always restrain ourselves to the limits of moderation.

A great national monument originally planned to cost nine million francs, but which will cost by the time it is finished three times that sum, is rising in Rome. The design is unfortunate in its style and spirit, but one would think it might at least have served to check the torrent of honorary statue which has flooded Italy and thus spared us the infliction of so much marble and bronze that does little honor to those it celebrates, and still less to those guilty of its production. The Architectural Record is well known in my country and it is proper that your readers should at the outset clearly understand the general situation.

By the side of Victor Emmanuel and Garibaldi the Savoy dynasty has received also its share in the current "monumentomania," and

as an example of the latest and perhaps the most characteristic of the commemorations of this third cycle I send you a photograph of the monument of Prince Amadeus of Savoy. It is the work of my friend, D. Calandra. It is placed in Turin in the Valentine Park. The author wanted to get away from the monumental rut—rigid base, bas-reliefs, etc. The treatment adopted certainly displays boldness. The composition is extremely lyrical and of a character novel in Italy. The photograph perhaps is more exactly representative than the monument itself, for in reality it gives one an impression of smallness, despite its considerable dimensions.

This unfortunate effect must be attributed to the excess of detail in large high-relief around the base, which is 28 metres long and 4.70 metres high. The horse, with its rider, measures almost 5 metres. It is the work of an artist of talent, opposed to all tradition.

Turning to Rome—what a difference! The Eternal City, the cradle of that classical art for centuries the object of unstinted admiration, possesses to-day no artist of any originality or of any ideas such as the Piedmontese just mentioned. On this point we might repeat Voltaire's statement to Catherine II.: C'est du Nord aujourd'hui que nous vient la lumière. At Rome our architects cannot escape from Rome, from an attenuated lifeless classicism. I have already spoken of the big Victor Emmanuel monument by Sacconi, a classical effort of the anemic type, any beauty in which lies exclusively in some details slightly modernized. E. Ferrari's monument at San Martino, and another work representing a shipwreck are proof of my statements. My friend Ferrari holds an eminent place at Rome, where ideas modern enough in other matters do not "carry over" into art. He is imbued to the bones with the prevalent classicism and illustrates how true it is that all spirit of modernity vanishes in Rome; whereas the further one departs from the Eternal City the more the new spirit of the age makes itself felt and broadens. Thus it is that in Italy the most difficult place to win for the cause of L'art Nouveau is assuredly Rome. Under the shadow of the Pantheon and the Piazza of St. Peter's an artist like Ferrari is reactionary in all matters, including the arts.

Sometimes, even outside of Rome, we find the same conditions. For instance, the Venetians are making efforts to re-erect the Campanile of S. Marco. Reconstruction, complete from foundation to crown is absolutely necessary. Why reproduce a new tower in the old style, particularly as the fallen building was anything but a masterpiece and its proportions did not harmonize with the dimensions of the Square of San Marco? But Venice would revolt if the government opposed the reproduction of the ancient structure. Thus Venice petrified by the reflections of her former art received

with satisfaction from Ferrari his monument to Victor Emmanuel, a fine equestrian statue, but on a classical pedestal with symbolic images in faultlessly Roman style; and Florence, another city living in the past, has erected a monument to glorify Michel Angelo which really one cannot accept. The author has made an ensemble of elements that are strangers to one another—reproductions of the Master's David, the four figures of Morning, Evening, Day, Night, from the Medici tombs in San Lorenzo, the whole on a pedestal which must resent the extravagant combination. I must add, these reproductions are in bronze, which does violence to works conceived in marble. Moreover, it need not be said that figures from the Medici tombs, created for the light of a covered apartment, are not in place in open daylight.

Florence has many other modern monuments in its squares, and particularly in its cemeteries. Among the latest are those to Victor Emmanuel and Garibaldi. Of a remoter period are those of Gen. Fanti, Golodoni, Dante. But the city of Dante and Michel Angelo has not been excessively prodigal in the matter of monuments. 'Tis true Dante possesses three, but none is worthy of the national poet. Indeed, this may be said of all Italy. Nowhere is there a monument worthy of the author of the Divine Comedy, not even in Ravenna, where he closed his eyes. Nor has Michel Angelo been dealt with better. Although the sculptor of David and the painter of the Sistine Chapel was born at Caprese, near Florence, and the latter city is so frequently spoken of as his birthplace, neither of these towns is graced with a modern monument to this great artist, excepting, of course, that on the Piazzale Michel Angelo referred to above. I do not speak of the tomb designed by Vasari during the second half of the sixteenth century, the rich tomb at Santa Croce at Florence. I am speaking of a veritable monument, for which the little statue in a recess of the Loggia degli Uffizi, near the place where formerly the original of the David stood, which has been reproduced in the Colli monument, is not a substitute.

Besides her square and her cemeteries, Florence has her Church of Santa Croce for her monuments. This is the Westminster Abbey of Italy, the Pantheon of her national glory. It would, however, be a mistake to picture Santa Croce as a place of masterpieces or even a necropolis of great Italians. There is, however, much to admire there, and many to revere. Among the ancient tombs an exceptional importance attaches to that of Leonardo Borini, a masterpiece by B. Gamberelli, the model of a tomb of the fifteenth century, and to that of Carlo Marsuppini, the only great work of Desiderio da Settignano, an imitation of the preceding tomb, but superior to it—far superior. And among the modern monuments, there is the latest one unveiled in these later days, that to Rossini,



STATUE OF GARIBALDI.

Rovigo, Italy. Sculptor, E. Ferrari.

patterned after the two more ancient tombs just spoken of in the same building.

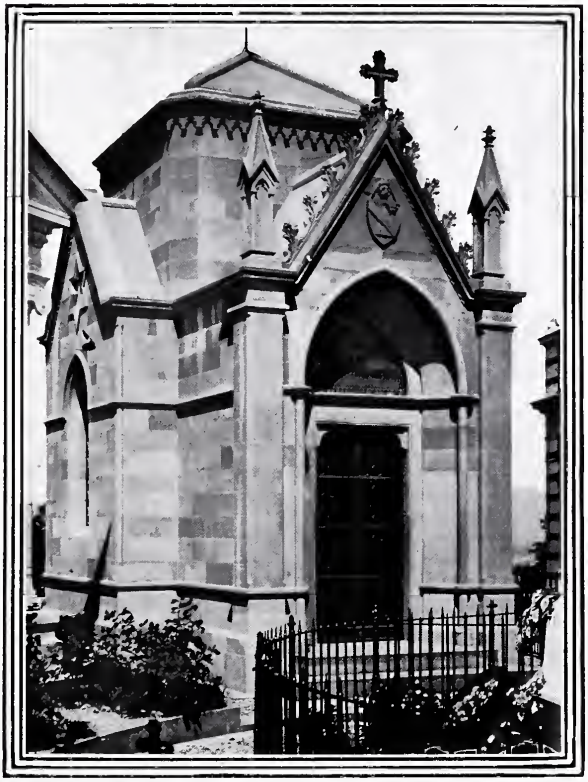
Passing by the Cemetery of the Misericordia, particularly dear to me, for there I did my first work in architecture, I turn to a pretty cemetery at the very gates of Florence, and send you for illustration some pictures of the funerary chapels of San Miniato al Monte. From these your readers may get some idea of the eclecticism of Florentine architects in this department of their art. It will be seen that they turn readily from Neo-Greek to Gothic—Florentine Gothic of a pleasant soberness—and to the Renaissance, here again, Florentine Renaissance. The first chapel on the right clearly is inspired by the famous Pazzi Chapel, the masterpiece of Brunnelleschi, but, ornate as these chapels are and carefully executed in detail, they lack originality, and the specimens I give you indicate well enough the general tone of funerary architecture in Florence from the double point of view of art and wealth, for San Miniato is the aristocratic cemetery of the city.

But those who seek the novel will find it surely at Milan. In this great industrial city, the most active on the Peninsula, there is a monument, the work of Grandi, which is the boldest Italy can boast of, so far as modern art is concerned. Even the competition for this monument had, in a small way, its peculiar side. Grandi was the only competitor who submitted a model of his sculpture. This act put him altogether outside of the conditions of the competition, yet, although he was an offender, the jury selected his design. I would like to have you illustrate this monument, but there is too much of it. I should have to send you an entire series of photographs, not only of the work as a whole, but also of a quantity of figures, which would call for much explanation. At some other time perhaps I shall join Grandi with Bistolfi and I shall then have the advantage of making your readers acquainted with two of our best sculptors. Meanwhile, I am giving you for illustration "Prayer," work of a good and promising character, done by a young sculptor, T. Pogliani. It is one of the latest ornaments of the monumental cemetery at Milan. This, by the way, is one of the most notable cemeteries in Italy. Another important cemetery equally rich in statuary monuments is at Genoa. Architects, however, would prefer the former, for its funerary chapels are very numerous and even very sumptuous. The beginning of the cemetery goes back almost to 1860. Since that date there has been erected an uninterrupted succession of chapels. By the side of tombs in the Egyptian style, or the Greek or the Roman, we find examples of Byzantine work, Lombardic and Gothic, not to speak of a great number of attempts to attain a far-off novelty. By the side of Pogliani's figure I ask you to publish the two pretty



MONUMENT DEDICATED TO MICHAEL ANGELO.
Florence, Italy. Designer, M. Poggi.

chapels done by de Boni, a young architect of talent, who is on his way to a brilliant career. The richer one, that for the Colombo family, is a little forced in its detail, but the Pino Chapel is more sober and attains an extraordinary effect which cannot escape the reader. The spring from which de Boni drew his inspiration as architect of these two chapels is the Middle Ages. Some "classical" elements, the garlands, for instance, have been taken along, but in the emsemble the effects obtained by the cutting of the stones



THE RICASOLI CHAPEL AND TOMB.
Florence, Italy. Architect, Del Moro.

which overlie the moulding give a very powerful impression. It is true that this constitutes to some extent the system of several of the Milan architects, but this does not signify that M. de Boni has not used it to the greatest advantage.

A paper on Modern Architecture in Italy, even a summary sketch, would not be complete without a few words about the preservation and restoration of the monuments. A country like ours had to meet the problem, rather delicate, of the preservation of

its artistic patrimony. As a matter of fact our times have seen petitions submitted, laws enacted, offices and departments established, and the problem was studied to some extent in all its forms. But in Italy there occurred with regard to the monuments to be preserved what may occur to a patient when he has been forced by a long illness to diet continuously and then at last receives permission to eat—a frightful indigestion. While formerly this indifference towards the preservation of the monuments was barbarous with us, the eagerness to preserve has at present become excessive and even annoying. People want to preserve everything, restore



CHAPELS AND TOMBS AT THE CEMETERY OF SAN MINIATO AT MONTE. Florence, Italy.

everything, reduce everything to its ancient beauty; and if it is possible to find people in Italy who, driven by their ambition rather than by their intelligence, will give money for the restoration of a monument it is almost impossible to find any one who will give even the most paltry amount in favor of modern art. We have here to do with a veritable fad, and although the budget of the State for the restoration of monuments is small when compared with the enormous quantity of structures to be preserved, scattered, as they are, over the surface of the Peninsula, the budget is pretty large when we take into account what is allowed for the other departments of public instruction.



THE TALON CHAPEL AND TOMB.

Bologna, Italy. Architect, M. Collamarini.



MONUMENT TO THE DEAD.

Milan, Italy. Sculptor, T. Pogliani.

I said above that the problem of the preservation of our monuments and of their restoration was studied in all its forms; this might be taken to mean that the department which has charge of this problem is regular, well organized, deserving of praise. Yes, it is, from the theoretical point of view; but in the field of practice it is wise to say so with the greatest reservation.

For this department the Peninsula has been divided into ten regions; every region must take care of the monuments in the cities and boroughs scattered over a very considerable surface. Thus, for instance, the Venice region (Veneto) embraces the cities of Belluno, Padua, Rovigo, Treviso, Udine, Venice, Verona, Vicenza

and surrounding boroughs; the region of the Meridional Provinces, which is the most extensive one, embraces the cities of Avellino, Bari, Benevento, Campobasso, Caserta, Catanzaro, Cosenza, Foggia, Lecce, Naples, Potenza, Reggio Calabria, Salerno and surrounding boroughs. Every region has its special office, with a director, architects, subalterns, and a budget for itself, moderate in proportion to the necessities of the region, but sufficient to maintain the appearance of a regular and well organized ad-



CHAPEL AND TOMB OF CARLO POZZI.
Milan, Italy. Architect, M. Locati.

ministration. As soon as these offices start to execute a project which they have elaborated, they do not preserve generally by strengthening the monuments, but they recompose them, complete them. In this manner many of our buildings have been made over in ancient style, but with what regard for the authority of history you can imagine yourselves. To say the truth, the laws which regulate this matter forbid recomposing and provide for strengthening or consolidating; but, as l'appetit vient en mangeant (as your

appetite comes while you are eating), we Italians have frequently occasion to see monuments, the original structure of which is altered by modern additions in ancient style. Thus Italy presents to the stranger who comes to visit her a quantity of castles, for instance, which are veritable mystifications and monumental lies. There was formerly prevalent among us the habit of reducing to a uniform style a monument which in the course of time had received forms in a



CHAPEL AND TOMB TO LUIGI COLOMBO.
Milan, Italy. Architect, De Boni.

style different from that of its primitive epoch; this led to arbitrary substitutions and produced architects who at the end of the nineteenth century worked in the style of the twelfth or the fourteenth century. I am referring to a period which lies seemingly far back, but alas, I must add that to-day these substitutions still occur, and that even the interference of the government has not the effect to check the hands of architects who follow this disgraceful system. I readily admit that exceptions must be made. There are,

however, monuments which have been treated in the irreverent manner which I have pointed out, and the system continues to make victims.

Before the creation of the monumental regions, with their respective offices, the preservation and restoration of the monuments was entrusted to the engineers of the Génie Civil; these not being architects, but professional men whose task was the maintenance



TOMB AND CHAPEL TO M. PINO.
Milan, Italy. Architect, De Boni.

of the public roads, bridges and water courses, dealt with the monuments according to the rules of geometry. Thus, where in the eyes of our engineers geometrical straightness was offended against, there our "conservatori" (?) must straighten out and reduce to perfect rectangularity corners, ensembles and cornices and columns, anything and everything that got into their hands. My excellent confrère, Mr. Goodyear, will be scandalized by this, but it is the truth.



STATUE OF VICTOR EMMANUEL I.

Venice, Italy. E. Ferrari, Sculptor.

One example is enough among an indefinite quantity. Everybody knows the Loggetta del Sansovino at Venice, particularly at present, after the destruction of the Campanile of San Marco, under whose ruins the graceful monument lies encumbered and frightfully damaged. Well, some years ago (the "Loggetta" was not altogether straight at that time) the engineers of the Génie Civil undertook to give this monument the position of a sword which enters its sheath, and since they could not straighten the arches and the pilasters, they straightened the projecting columns, shortening the mouldings of the upper entablature. You can imagine the atrocious effect. This operation occurred in one of the most artistic cities in Italy. Some time afterwards an effort was made to remedy the blunders of the Génie Civil, which has on its record several such stupidities. It was just on account of this amazing record that the government, under the pressure of artists, aesthetes, the professional press, decided to create the monumental regions with the bureaux of which I have spoken, and whose love for the antique goes so far as to wish to paralyze our country by the cult of everything representing a sentiment of the far-off times—a cult which, however, should not be transformed into a sort of superstition which shuts our eyes to all modern life. And we in Italy are at this point; we have the superstition, and this ought to change. So far as modern structures are concerned, our artists should possess greater courage and more originality; so far as the preservation and restoration of monuments is concerned, we should return to reasonable bounds, strengthen our historical documents written in stone; but we have good reason henceforth to rise against those who make additions to them or who reduce them to a uniform type, as if they were dead beauties.

Alfredo Melani.

Society of Beaux-Arts Architects.

September 2, 1903.

JUDGMENT OF JURY.

JURORS PRESENT—Messrs. W. A. Boring, E. L. Tilton, C. H. Aldrich, W. B. Chambers.

CLASS "A" PLAN PROBLEM.

A Chateau d'Eau.

Goodwin, S. L.	Atelier Donn Barber	Hors Concours
Smith, L. E.	" "	2d Mention

CLASS "A" ESQUISSE—ESQUISSE.

Entrance to a Private Garden.

Armstrong, W. T. L.	Atelier Hornbostel	Mention
Smith, L. E.	" Donn Barber	Mention

CLASS "B" PLAN PROBLEM.

A Country Inn.

Brazer, C. W.	Atelier Perkins	1st Mention
Luckhurst, C. A.		2d Mention
Ogden, P. H.	" Donn Barber	1st Mention

CLASS "B" ORDER PROBLEM.

A Park Pavilion.

Beck, W. G.	Atelier Gay & Nash	Mention
Foley, J. J.	" Donn Barber	Mention
Lubschez, B. J.	" A. Van Brunt & Bro., Kansas City,	Mention

ARCHEOLOGY.

Goodwin, S. L.	Atelier Donn Barber	Mention

LLOYD WARREN,
Chairman Committee on Education.

TECHNICAL DEPARTMENT.

A PART OF THE DISCUSSION ON THE PRESERVATION OF MATERIALS, TAKEN FROM THE TRANSACTIONS OF THE AMERICAN SOCIETY OF CIVIL ENGINEERS.

Some six years ago, in compliance with a request from a former Superintendent of Buildings of New York City, the writer prepared a paper relative to the corrosion of metal in old bridges, and the chemical action which takes place between plastering materials and iron or steel when in contact.

The evidence given in that paper, parts of which are quoted below, was taken from papers and discussions before the American Society of Civil Engineers, and should be satisfactory and conclusive, as it represents the experience of some of the most distinguished members of this society. In addition, the results of some tests, conducted by the writer as to the corrosive effect of certain wall-plastering materials upon enclosed metals are given.

The Transactions of the American Society of Civil Engineers have been carefully examined in reference to this subject, and it is found from the Transactions that it is positively and absolutely established that iron and steel when embedded in cement mortar are not corroded if the cement mortar remains intact; that is, not cracked or broken to such an extent that the fissures become filled with water or subject to the action of the atmosphere.

The evidence is also positive and absolute that iron and steel are not corroded by lime mortar.

The following is quoted from the Transactions of the American Society of Civil Engineers.

"First.—The caustic alkalies and alkaline earths prevent the oxidation of iron by neutralizing the acids. Iron, therefore, does not corrode in alkaline solutions or when imbedded in lime."[1]

"Second.— I don't know that it has any very direct bearing upon this particular question, but it only occurred to me to mention that we have found cement to be a valuable protection for a ship against oxidation from bilge water. I have seen cases where these plates had been four or five years under the bilge water, when they were just as bright under the cement as when the ship was built. This has been the experience in the American and British navies, that cement applied to the surface of a plate in the bilge water under the engine-room and fire-room does protect it against oxidation."[2]

"Third.— All I can say is that we uncovered about four lengths of the anchor chains in the Niagara Bridge, and the pins and bars there were entirely free from rust. In one place the bars and chains had been painted, and in picking off the cement that had covered them quite a chunk would come off, and underneath they looked as bright as new. The bright end of a pin that had been filed 25 years before looked just as if it had been filed that day. * * *

The cement that Mr. Roebling used was Thorold cement. On the tops of the towers, the saddles and the cables lying in them were covered to a considerable depth with cement mortar, and when it was removed the wires were perfectly clean and bright. They are so still."[3]

And from the same paper:

"Fourth.—That the large anchor bars of the East River Bridge when placed in the masonry had all spaces filled with rich, pure cement grout made of Rosendale cement."[4]

Also from the same paper:

"Fifth.—In 1876, when the bridge over the Kentucky River was built for the crossing of the Cincinnati Southern Railway, several links of the anchorage of the Suspension Bridge which was partly built by Roebling at the same place in 1855 were dug out and were found in a perfect state of preservation, not a spot of rust being apparent on the bars; but the mortar in which they were imbedded was very compact and dry and of excellent quality."[5]

The following quotation is from the discussions on a recent paper entitled, "On Painting the Louisville and Jeffersonville Bridge."

"Sixth.—The problem of the covering of

[1]Theodore Cooper, M. Am. Soc. C. E., Vol. XI., p. 425.

[2]H. S. Haines, M. Am. Soc. C. E., Vol. XXVIII., p. 366.

[3]L. L. Buck, M. Am. Soc. C. E., Vol. XXVIII., p. 367.

[4]F. Collingwood, M. Am. Soc. C. E., Vol. XXVIII,. p. 368.

[5]G. Bouscaren, M. Am. Soc. C. E., Vol. XXVIII., p. 370

iron with concrete or cement has probably been worked out more successfully in France than any other country. About a year ago the speaker made quite a study of concrete construction in buildings under several of the French systems, the Monier, the Melan, and others, and in every case the iron was covered directly with the cement, without paint or varnish or anything intervening."[6]

From the discussion on a paper entitled, 'The Protection from Corrosion of Iron Work used as Covering for Railroad Tunnels."

"Seventh.—The cement mortar, I suppose, really does preserve the iron from the effects of rusting. Not long ago I heard Mr. Robert Moore describe the method of treating bolts for bridges, by which, instead of using lead and sulphur, Portland cement was used, and it was found that the bolts were much better preserved in every way against rust and against pulling."[7]

"As to the adhesion of cement to iron it is well known that iron pipes coated with cement are laid down by the mile. These have been taken up in many places, but not because of lack of adhesion of the cement. I have taken up pipes that had been laid many years, knocked off the cement, and found the iron as bright as new. It occurs to me, therefore, that in the case treated of in this paper it would be well worth while to consider the propriety of applying the cement directly to the iron. The cement certainly preserves the iron from rust."[8]

The above record establishes the fact that cement mortar will protect iron and steel if the cement mortar is kept intact around the material.

Now, as to the lime mortar. All natural cements are made of limestone. Lime, such as used for building purposes and cement, contains exactly the same ingredients as cement. the only difference being that they vary in proportions of the ingredients, thus: The lime used for building purposes, plastering, etc., is composed of 90% of carbonate of lime and the remaining 10% of what is called impurities, such as silica (sand). alumina (clay), manganese, etc., and a limestone makes a slightly hydraulic or eminently hydraulic cement, according to the variations of the proportions of the impurities, thus: The eminently hydraulic cements contain about 65% of carbonate of lime and 35% of the impurities, such as silica, aluminum, etc. I established by quotations from the above Transactions that the ingredients in cement mortar do not cause corrosion; therefore, the same ingredients in lime mortar will not cause corrosion, as exactly the same materials are used in both cement and lime mortar, as both the cement and lime are mixed with sand to make mortar.

In support of this argument the following practical experience is submitted During the construction of the extension of the Sixth Avenue Elevated Railroad, Phoenix iron columns were used. These are closed columns, and are inaccessible to painting after being erected, and this has always been a serious objection to the use of the Phoenix column. In order to overcome this inability to paint the interior of these columns, and to protect the interior from corrosion, the columns, especially around the "S" curve from One Hundred and Tenth to One Hundred and Fourteenth Streets were filled with ordinary lime mortar to prevent them from corroding on the interior surfaces. Mr. Edward Wegmann, now Division Engineer of the Croton Aqueduct, with headquarters at Katonah, New York, was the engineer in charge of this work.

Second.—Mr. Prince, of the firm of Prince & Kinkel, Ironworkers and Contractors, of this city, says that he has taken down ironwork which had been erected over 25 years and which was covered directly with ordinary lime mortar and the ironwork was as bright as when first erected, and entirely free from corrosion.

Third.—The statement of Mr. Theodore Cooper has been quoted above.

"The caustic alkalies and alkaline earths prevent the oxidation of iron by neutralizing the acids. Iron, therefore, does not corrode in alkaline solutions or when imbedded in lime."

Fourth.—William H. Burr, M. Am. Soc. C. E., Consulting Engineer, * * * * formerly Engineer of Construction, and later the General Manager of the Phoenix Bridge Company, of Pheonixville, Pa., * * * made a report as to the result of competitive tests made at the Bowling Green Building in August, 1896, on the Roebling wire partition. Lime plastering mortar, gauged with Atlas Portland cement, was used. Mr. Burr says in his report: "The net-work was thoroughly imbedded in the scratch coat, and I could discover no sensible corrosion of the wires."

[6] R. W. Lesley, Assoc. Am. Soc. C. E., Vol. XXXIX., p. 33.

[7] Desmond FitzGerald, M. Am. Soc. C. E., Vol XXVII., p. 330.

[8] J. P. Frizell, M. Am. Soc. C. E., Vol. XXVII., p 330.

To quote again from a report made by Mr. A. J. Robinson, of the well-known firm of Robinson & Wallace, Builders, of this city, being a report of the above-mentioned competitive test done on the Roebling wire partition: "I found no rust on the wire from lime-gauged machine mortar."

In the report made by Mr. Isaac E. Ditmars, Architect, of the well-known firm of Shickel & Ditmars, Architects, on the competitive test at the Bowling Green Building, Mr. Ditmars says as follows: "That I found the lime plastering mortar gauged with Portland cement did not appear to rust the wire."

Returning again to the Transactions of the American Society of Civil Engineers, we find in the paper on the "Restoration of the Cable Ends of the Covington & Cincinnati Suspension Bridge," when the cables were removed, Mr. Bouscaren, Engineer-in-Charge, reports that the mortar in immediate contact with the wires was impregnated with iron rust, and formed a very hard crust around the strands.

"The outside wires of the strands were, as a rule, bonded together in a matrix of rust, giving to the strands the appearance of solid bars, yet in a few spots the wires were bright and well preserved.'

Mr. Bouscaren gives this description of the character of the masonry:

"The character of the masonry was poor, the vertical joints and beds between the dimension stones of the casing were very irregular in thickness and imperfectly filled with mortar; numerous cavities were found in the rubble filling, which in the case of the northwest wall were of sufficient size to admit freely the full length of a man's arm. The mortar was very irregular in quality and showed great variation in the proportions of sand and lime used with the cement; as a rule, it was defective in hardness and saturated with moisture, especially in the immediate neighborhood of the cable strands, which had been bedded and grouted in the rubble. Quite a number of wooden chips and wedges were found imbedded in the mortar and reduced to the consistency of a soft pulp by the united action of air and water; in the case of the northwest abutment, a piece of yellow pine scantling over 4 ft. long was found in the mortar between the strands."

In the discussion of this statement of Mr. Bouscaren, Mr. Theodore Cooper said as follows:

"As far as this case goes, the faith of Mr. Roebling and other engineers in the preservative effects of cement mortar need not be shaken, for, from the author's description of the masonry, and the wooden blocks and chips imbedded therein, the cables were not imbedded in cement mortar."

And, also, that "the conditions necessary to preserve iron from corrosion, as we understand them, are total exclusion of acid substance, or any material which may, by its own changes, produce any acid action."

"That percolating through cement has any acids contained therein neutralized is the natural explanation of the preservative character of cement mortar. If, however, the cement covering be imperfect, so that any water can pass without this neutralizing of the acids, oxidation must be expected."

In the same discussion, Mr. Whinery said:

"Mr. President, I have imagined that the effect of mortar upon iron depended somewhat upon the constituents of the cement. Cement that contains a very small amount of, or, no, sulphur, would, I imagine, protect the iron pretty thoroughly. But I think a small percentage of sulphur, which all our natural cements contain, might account for the corrosive action of the cement to a great extent."

The simplest proof that lime mortar and lime mortar gauged with cement does not corrode iron or steel is the fact that the operative plasterers leave their steel tools in lime mortar and in the lime mortar gauged with cement over night and for many consecutive hours, and on taking out the tools they find they are not rusted.

Having now discussed the corrosive effects of lime mortar and cement mortar upon iron and steel, we come to the discussion of the patent plasters, or so-called hard plasters. In a recent circular issued by one of the patent plaster companies, July, 1897, we find the following: "Our method of manufacture renders the patent plaster the only material that does not corrode iron, metal lath or nail heads." We will now see if this statement is correct. In August, 1896, a competitive test was made in the Bowling Green Building. Nos. 5-11 Broadway, between lime mortar gauged with Atlas Portland cement, and the patent plaster, done on the Roebling wire partition. Mr. William H. Burr * * * made a report as to the results, from which the following is quoted:

"I found that the patent plaster had induced active and serious corrosion of the wire holding it in all the numerous instances where I had opportunity to observe this effect. In all these examina-

tions I found the patent plaster materially inferior in respect to qualities of hardness and tenacity, and lacking monolithic character, as well as possessing some quality which induces active corrision of the wire partition. This latter effect might produce a serious result, in some instances at least, in a comparatively short time.

The results of this examination exhibit the superior excellences of Portland cement as an agent for giving strength and hardness to wall plaster, and it possesses the additional valuable quality of preserving the wire partition against corrosion, whereas, some element in the patent plaster actively induces it.

Mr. Burr stated that he could discover no sensible corrosion of the wires from cement gauged lime mortar.

In the report of Mr. A. J. Robinson, on the competitive test on the Roebling wire partition, he states: "I found, where I could observe it, that the wire was badly corroded where the patent plaster had been used."

The principal cementing material of the patent plasters, or so-called hard plasters, is 'gypsum' or 'Plaster of Paris,' known in chemistry as 'sulphate of lime,' and according to a recent authority[9] its chemical analysis shows acid, 46 parts; lime, 32 parts; water, 22 parts.

In the discussion on the Care and Maintenance of Bridges, Mr. Theodore Cooper states as follows:

"Ordinary commercial sulphur generally contains sulphuric and sulphurous acids, produced by the oxidation of the sulphur during its process of sublimation. These acids are the immediate corroding agents when the impure sulphur and iron are in contact."

In general the rusting or corrosion of iron only takes place in the presence of an acid and moisture.

In dry air at common temperatures, or under pure water free from air and carbonic acid, iron does not oxidize. Neither does it oxide in dry carbonic acid gas; nor to any great extent, if at all, in damp oxygen. But in the presence of moisture and many acids the corrosion takes place readily and continuously.'

Thus, according to this authority, in the 'presence of moisture and many acids the corrosion takes place readily and continuously.' The patent plasters contain both the moisture and the acids necessary to start the corrosion.

One of the claims of the various patent plasters is that by the use of their material the plastering of a building can be done so much quicker from the fact that their mortar becomes hard, or 'sets,' in a few hours, and in many cases the white coat is applied the following day. Although the patent plasters 'set' and become hard, they are not dried out, because it requires just as much water to put the patent plasters in a plastic condition ready to be applied to the iron lath or wire as it does to make lime mortar in the same condition, and it is the universal custom to allow the lime mortar to dry out thoroughly or become 'bone dry.' Thus, at the time the lime mortar is coated with the white coat the lime mortar is in contact with the metal lath or iron wire, the lime mortar is dry. On the contrary, the water in the patent plasters is not dried out and there is a moisture or water in the patent plaster in combination with the 'sulphate of lime' and other acids used in the preparation of the patent plasters.

In the patent papers of one patent plaster company it is stated that both sulphuric and muriatic acids are used in the composition of this plaster. * * *

The simplest proof that patent plasters corrode iron and steel is the fact that the operative plasterers find that when they leave their steel tools in the patent plasters over night they are found to be corroded the next morning.

Mr. W. B. Corney, of the firm of W. B. Corney & Brother, Plasterers, says that he had repaired a ceiling of a building situated on Sixth Avenue, New York, at about Thirtieth Street, and found that the metal lath was entirely corroded and gone, and there was nothing but a shell of plaster composing the ceiling. He further stated that the plaster was a 'patent plaster,' but did not know which one. * * *

A test was recently made at the new addition of the Metropolitan Life Insurance Company's Building on Twenty-third Street, New York City, to determine the corrosive effect of plastering materials upon metals.

Pieces of cast iron were broken, and a plastering material consisting of lime mortar and Portland cement was applied to the clean, bright fracture of one piece; and a sample of patent plaster was applied to the clean bright fracture of another piece.

About a month after, the two samples of plastering material were removed, and the piece of cast iron to which the cement-gauged lime mortar had been applied was as clean and bright as when first broken; but the second piece of cast iron, which had been covered with the patent plaster, was corroded.

W. W. KENLY, Am. Soc. C. E.

[9] Millar.—"Plain and Decorative Plastering."

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AMERICAN ARCHITECTURE OF TO-DAY.

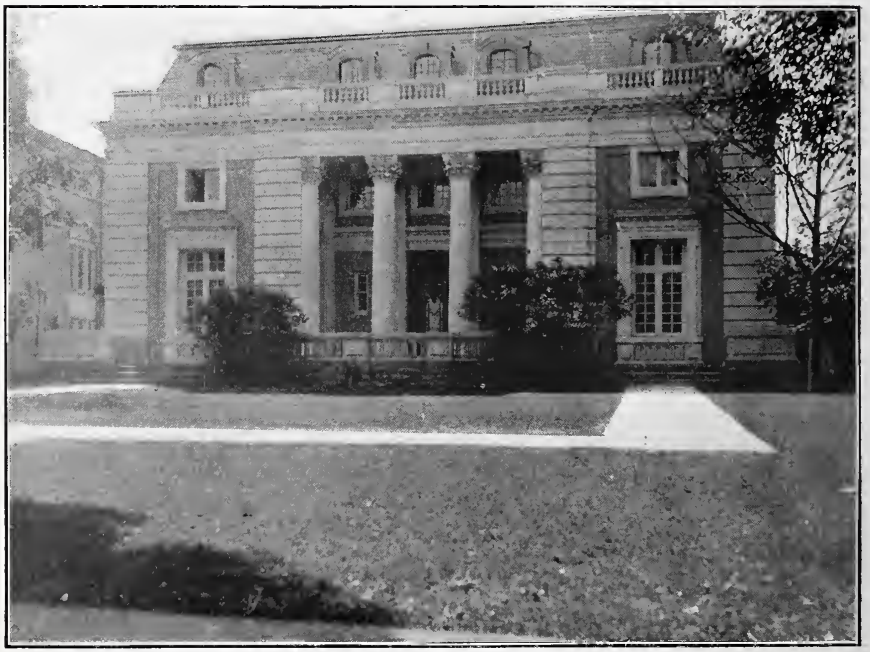
THE United States has been passing through a period of great, of most significant, activity in construction. Beginning in 1899, Americans began to realize that their stock of buildings of all kinds was inadequate and in a sense superannuated. The volume of business, improved standards of living, and higher æsthetic ideals all demanded more buildings, in some cases larger buildings, and buildings of a different type. The railroads found their stations cramped and ill-planned and their bridges too light to carry the heavier rolling stock they were using; the inn-keepers discovered that their patrons would support larger and more sumptuously decorated hotels, and at the same time they wished to take advantage of recent improvements in the mechanics of hotel arrangement and outfit; the growth of our cities and the increase in the wealth of their capitalists and banks encouraged as never before in so short a period the erection of huge office buildings; factories and warehouses of greater dimensions and superior equipment were demanded in even larger numbers; western and southern cities as well as New York found apartment houses paying speculative enterprises; and finally, all over the country rich and moderately well-to-do people were stimulated either to build new and larger dwellings, or to remodel and redecorate, with the guidance of the best contemporary standards of design and embellishment, the dwellings which they already occupied and owned. It is a complete set of new architectural mechanism and scenery which has been required; and, it is not too much to say, that in constructing it, the American people have accomplished in a few years an amount of building quite unprecedented in the history of the world.

This process of architectural refurnishing is as yet by no means completed. Indeed it has not very much more than commenced. Many of the largest stations, hotels and residences are still under construction, and after they are finished will either encourage or necessitate their duplication by rivals or associates. But owing to labor troubles and a financial crisis, a lull in the starting of new

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enterprises is distinctly observable. The end of the first phase of this great building movement is foreshadowed. A favorable time has come, consequently, to take stock of American architectural achievement during this period of unexampled activity. What dominant tendencies are traceable in this miscellaneous mass of new construction? Which of these tendencies are new? Which significant? Which wholesome? What vitality have these wholesome tendencies?

The tendency which it is probably best worth while to remark is the increasing extent to which American architecture is influenced by a few general types of design. How far such general



DWELLING ON FERRY STREET.
Buffalo, N. Y.

types actually prevail will be brought out as carefully as possible in the course of this article; but so far I am merely insisting that this tendency, which, of course, has always existed in larger or smaller measure, is an increasing tendency. American architecture is still heterogeneous and indiscriminate enough; but it is not as heterogeneous and indiscriminate as it used to be. Certain special solutions of special architectural problems have been worked out, and have been largely adopted; and it is even more encouraging to note that these special ways of treatment and types of design, while open to many serious objections, all have some measure of pro-

priety. It looks as if American architecture were becoming nationalized in very much the same way, if not to very much the same extent, that the architecture of modern England or France is nationalized.

The more complete nationalizing of American architecture in this limited sense may not seem to be a very important or even a very desirable achievement; but from the point of view of the history of American architecture, it is both important and desirable. There can be no doubt that the process to which I am calling attention is a process of improvement, and it is a process of improvement because by giving some coherence and definiteness to a collection



RESIDENCE ON DELAWARE AVENUE AND NORTH STREET.
Buffalo, N. Y.

of designs that were formerly much more incoherent and dubious, it promises that the long and devious path of American architectural experimentation may end by creating some genuine local architectural types.

It is a singular fact that American architectural practice was most uniform at the time when American social life was most completely divided by local and provincial traditions, customs and antipathies. Notwithstanding differences arising from the contrast between the manner of life of a New England merchant and a Virginian planter, the larger Colonial building was surprisingly alike in all parts of the country, just as it was also surprisingly similar to its prototype

in Georgian England. In the same way the architectural pseudo-classicism of the early days of the Republic, as soon as it was sufficiently introduced and properly familiarized was used almost universally in buildings which were intended to possess any considerable architectural quality. In both these cases Americans were content to imitate a habit of design which originated abroad, and which was authorized by the respectable critical opinion of the day. They were frankly Colonial in their practice and were untroubled by any aspirations after originality, diversity or picturesqueness of design.

As American and political life became more uniform, more homogeneous and more thoroughly nationalized, American architecture lost its early innocence of imitation, and, consequently, its early uniformity. It abandoned all touch with the respectable critical opinion of other countries; and it was quite without any definite critical opinions, respectable or otherwise, of its own. In fact it had no leading strings, except certain blind but significant instincts. The practice of imitating was deep-rooted; but it was the practice of imitating foreign models exclusively. There was never any thought of working over, or of really appropriating the forms already nationalized in this country. The end of the Colonial and the beginning of the national period of American architecture meant merely the substitution of indiscriminate habits of imitation, for the selective imitation, which had up to that time prevailed. The idea apparently was that the United States had inherited, architecturally, all the styles of the present and of the past, of the East and the West; and that the best way to use this heritage was to transplant to American soil as many samples as possible of these various types of building. So, during the twenty years preceding the war, American architecture showed how disinterested and impartial it was by becoming responsible for a surprising collection of Greek and Egyptian temple-residences, Italian villas, French chateaux, Oriental pagodas and Gothic cottages. If there was any style of building which the American architect of that period missed, its omission was assuredly due to ignorance rather than to intention. Of course, this ignorant and riotous copying was to be found chiefly in the design of private dwellings. The official architecture of the whole of this period tended to be very much conservative; and while New York did not avoid the anomaly of an "Egyptian" prison, Washington was spared the misfortune of any precisely analogous absurdity.

Without going into the details of our architectural history, it is sufficient for the purpose of this article to make clear that design in this country has retained ever since to a greater or less extent this habit of indiscriminate imitation. It has occasionally made cer-

tain attempts at originality; but these attempts were limited either to mere exaggerated distortions of conventional types, or else to the incongruous mixture of several different types in one building. There has, however, been a constant improvement in the quality of the imitation, owing to the constantly improving training and equipment of the American architect, and as a part of this constant improvement in the quality of the imitation, a number of special architectural movements have at different times had a great deal of influence. During the seventies, for instance, the attempted reform of the methods of interior decoration, which originated with



DWELLING AT DELAWARE AVENUE AND NORTH STREET.
Buffalo, N. Y. Side View.

Charles Eastlake, had considerable popularity. Next the powerful personality of Richardson printed the Romanesque Revival upon many of the most important buildings erected during the "eighties." Since then the current has been running toward several different dilutions of the Italian or the French Renaissance styles. All of these architectural tendencies are embodied in a greater or smaller number of buildings; but the point is that the particular tendencies now prevailing are embodied in a greater number of buildings than ever before. The Eastlakian reform and the Romanesque revival affected different parts of the country very unevenly. The tendencies now at work are more evenly and generally effective; and if



THE WALSH HOUSE.

Washington, D. C.



THE MORRISON HOUSE.

Pittsburg, Pa.

F. J. Osterling, Architect.

the larger of the new buildings could all be grouped together they would show both the use of the fewer architectural types and the wider geographical distribution of those which were selected.

Take, for instance, the designing of tall office-buildings. When steel construction began to have its effect upon the height and the looks of office-buildings, two tendencies were traceable in their design. In New York there was no attempt to make their appearance express their structure. A convention of treating them as columns with a decorated capital, a long plain central shaft, and a heavier base, was early adopted; and within the limits of this general idea, the regular architectural, structural and deco-



THE CHICAGO ORPHAN ASYLUM.
Drexel Boulevard, Chicago, Ill. Front View.

rative forms were used regardless of their ordinary structural functions and associations. In Chicago, on the other hand, while many buildings were designed along the same lines as New York, there was a tendency, partly owing to the influence of Mr. Louis Sullivan, towards a franker expression in the design of these buildings of the plain facts of their steel structure. Such is no longer the case. The new sky-scrapers, which have been, and are being, erected in large numbers in Chicago and Pittsburgh, as well as New York, almost all conform to the conventional treatment, long since adopted in the metropolis—and this in spite of the fact that Mr.

Louis Sullivan had between the two bursts of building activity completed several brilliant and comparatively good-looking attempts to solve the problem within the limitations imposed by the structure. Whether or not the American architect has, in this instance, chosen the wrong alternative, he has at any rate, for the time being, adopted a comparatively uniform type for the design of the "sky-scrapers."

Very much the same inference can be drawn from the manner in which the new hotels are being designed. Until recently the larger hotels of the United States did not in their appearance embody the remotest approach to a convention. Except in one or two instances they were constructed as ugly and incongruous hodge-podges of



THE CHICAGO ORPHAN ASYLUM.

Chicago Ill. Rear View.

worthless architectural motives. Apparently nobody cared very much how a hotel looked or what kind of an atmosphere it exhaled. The early big American inns, such as the Astor and Palmer houses, were morose and heavy but grandiose buildings, embodying, one might infer, the idea that hotels were a kind of public penal institutions, from which guests must be denied escape. Even the Auditorium in Chicago belongs in this respect to the earlier type of American hotels. Although architecturally of the highest interest, its façade possesses none the less a grim and forbidding aspect, which is out of keeping with the uses to which the building is put. It was

the Waldorf-Astoria which changed all this and started hotel façades off on a new line. By reason of its magnitude, its conspicuousness, its success, and even by reason, with all its faults, of a certain propriety in the design, its architect has really established a fashion in hotel fronts. Since the erection, both the architects and proprietors of these buildings have come to realize one means of attracting the custom of rich and "smart" people was to put up a "smart" appearance on the outside as well as on the inside of their hotels; and ever since some such attempt has been made. The big new hotels, both in New York and in the other leading cities are revised versions of the Waldorf-Astoria or the Manhattan or both. Specifically French characteristics have in most cases been intensified; but the parentage is unmistakable, and is traceable, in the Hotel St. Regis, the Hotel Astor, the Knickerbocker, in the larger apartment hotels of New York, in the New Stratford in Philadelphia, the new Willard's in Washington, the Belvidere in Baltimore, and even the Lafayette in Buffalo. While one may or may not like this sort of thing, one must admit that it has an appropriately festive appearance, and that it affords an excellent illustration of the increased prevalence of certain specific types in American architecture.

The two foregoing instances suggest that, perhaps, the secret of this increased prevalence of specific types is the growing assumption by New York of an actual metropolitan function in the social economy of the country. From this point of view American architecture would be obtaining certain definite general characteristics, because the smaller cities were looking to New York for leadership in matters of taste. There is undoubtedly some truth in this interpretation of the facts. New York is more the leader in matters of taste than it ever has been before. It does a great deal, and it is constantly doing more to fix the standards, such as they are, of the rest of the country. But the extent to which other cities look to New York for their architectural conventions, has some obvious and significant limitations. New York, in its relation to the rest of the country has two distinguishing characteristics. It is the city, on the one hand, of the rich man, the national corporations, and the big buildings. On the other hand it is the port of entry of the latest foreign artistic injection. It so happens at the present time that these two different characteristics of New York have a very unequal effect upon the rest of the country. In all showy and costly structures, such as office buildings, hotels, and "palatial" residences, the general standards and conventions are for the most part derived from New York; and this current of imitation carries some part of the latest foreign architectural injection, which is the Beaux-Arts movement, over the South and the West. For the most



HOME FOR NURSES, GRACE HOSPITAL. Rear View.

John R. Street, Detroit, Mich.



HOME FOR NURSES, GRACE HOSPITAL.

John R. Street, Detroit, Mich. Front View.

part, however, the Beaux Arts influence is confined to New York. It has had practically no effect upon any but the biggest residences and apartment houses. The smaller dwellings in the other cities owe little to New York, while in the western cities, an interesting and in some respects an excellent local type of apartment house is being developed.

The comparative lack of influence of New York over the design of middle-class residences and apartment houses is partly due to the peculiarly local conditions which determine such designs in the metropolis. New York is cramped for space and will remain cramped until a sufficient number of subways, bridges and tunnels have abolished the impediments to free communication, which result from the insular situation of Manhattan. The western cities, on the other hand, can expand in almost any direction with the utmost freedom, and a comparatively poor resident of one of them can afford to buy as much land in an eligible location as can a very rich man in New York. The consequence is that the detached residence is coming to prevail more and more in the West and even in certain parts of the East, whereas the block residence, whether private or multiple, prevails and will continue to prevail in New York. It has, of course, its suburbs; but its suburban residences, except in a few choice locations, belong to an inferior type. Its typical dwelling is that erected on a lot measuring from 25 to 50x100, and covering as large a portion of that lot as the law allows, and the successful solution of the architectural problem offered by such a facade contains little that is useful to the designer of the detached residence of the West.

The influence of New York, consequently, on residential design does not cover either a very considerable area or very many instances. Some large seven and eight-story apartment-houses have recently been erected in Washington; and these buildings, which are deplorably out of keeping with the general atmosphere and appearance of the city, might very well have been situated in those parts of the West Side of New York most dominated by the speculative builder of flats. Outside of Washington, however, apartment-houses of this type are a rare and insignificant excrescence. In the same way the millionaires' residences of the West are frequently nothing more than vulgarized imitation of some of the "stunning" dwellings, which have been designed by New York architects for rich New York clients, but instead of being "stunning" they are more often stupefying. The resemblance, however, such as it is, is much more a matter of the interior than of the exterior. Their detachment so completely alters the conditions under which they are designed that there is a corresponding alteration in their appearance.

The suburban apartment house of the West is a type of residence almost unknown either in New York or its vicinity. The New York apartment house has none of the characteristics of good domestic architecture. At its best it tends to become a copy of the corresponding French type, and obtains some of the same effect of festive publicity; but the speculative builder very seldom allows it to appear at its best. It is a kind of residence, which no man of taste would choose, unless he were obliged to do so. The better



APARTMENT HOUSE ON WOODLAWN AVENUE.
Detroit, Mich.

suburban apartment house of the West, on the contrary, is obliged to make itself attractive. People of moderately respectable means are not forced to live in a flat. If they choose to do so, it is not because they could not afford a house; it is merely because they find a flat for some reason more suitable to their particular needs. Flats and dwellings, that is, are more nearly on the same economic level, and compete freely with each other; and as an incident to this competition, the builders of low-priced flats try harder to keep some of

the advantages of private residences without surrendering the advantages of all multiple residences. Consequently the suburban apartment house of the West is frequently built free from neighboring buildings, it is surrounded by open spaces, which are made attractive with shrubbery and flowers; it is generally designed in a distantly Georgian and Jacobean manner, and so presents the appearance of a domestic building; and each apartment is often supplied with a pleasant roomy piazza for the exclusive use of its occupants. It is also easier under such conditions to plan the flats so that the rooms are larger, better lighted, and more effectively distributed. It is evident that this type of residential building will be-



PRIVATE DWELLING ON JEFFERSON AVENUE.
Detroit, Mich.

come still more important in the future, and is destined to be more numerous than they now are in the New York suburbs.

In the design of private dwellings, New York does not have any more general influence upon the South and West than it does in the design of apartment houses. In this respect the West is adopting a tradition which has been better preserved in Boston and Philadelphia than in New York, the tradition of the good brick styles. The advantage, which it derives from possessing an abundance of comparatively cheap and accessible land cannot be over-estimated. The private dwelling, which forms a part of a block, and which continually tends to become taller and deeper constitutes a mutilated and discouraging architectural problem; and it is particularly

discouraging in cities, such as those of England and the United States, wherein architectural ignorance and caprice have not been regulated either by convention or law. We believe that the better contemporary New York dwelling is a great improvement upon the corresponding grade of London dwellings, as well as being an improvement upon the better New York dwelling of ten years or more ago; but it has little interest from my present point of view, because it has not as yet succeeded in reaching a respectable routine, which should be its best merit, and which is the line of development, which we are now seeking to trace in American design.



TYPE OF INEXPENSIVE DWELLING.
Detroit, Mich.

The West, however, is emancipated from these disadvantageous conditions. Its new urban dwellings, costing from $40,000 to $200,000, are designed under very favorable circumstances. The avenues and boulevards upon which the handsome houses are situated are broad and well-shaded and are admirably adapted to the use of automobiles—a conveyance which will be extremely effective in confirming the use of this type of dwelling. Each house is a unit, and is generally surrounded by sufficient land to enable the architect to enhance his design by appropriate landscape arrangements. It is possible under such conditions to give a personal and domestic

atmosphere to the individual house; which is just what is happening in the West—particularly in the large middle western cities.

The design of these buildings is beginning to show certain definite characteristics. The use of brick is very general except in the few of the most expensive houses, and in many cases even these expensive houses are no exception to this rule. Wherever brick is used, it is generally well used. The historic domestic styles appropriate to brick construction are, of course, the Georgian and Jacobean, so that when it is asserted that the great majority of these

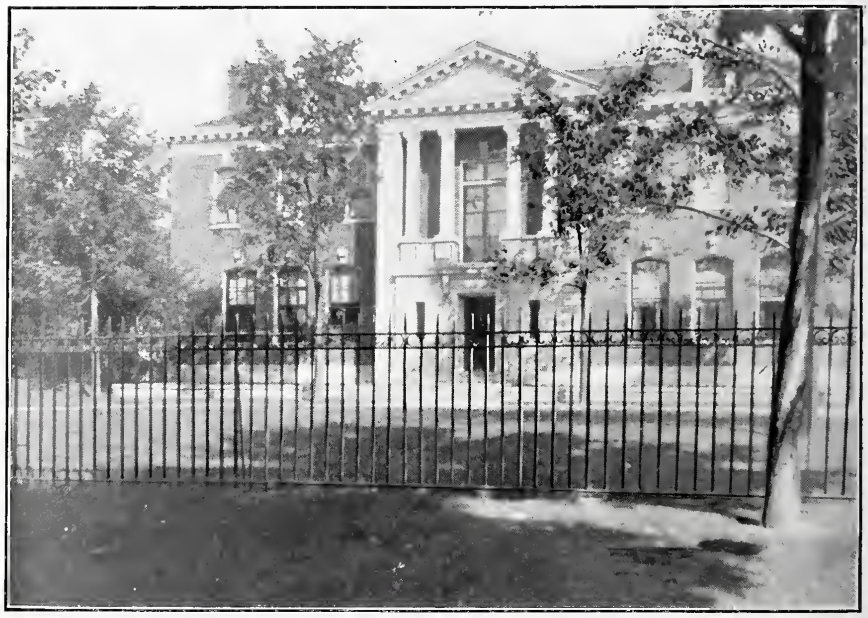


TYPE OF INEXPENSIVE DWELLING.
Detroit, Mich.

houses are modifications, either of the Georgian or Jacobean types of dwelling, they have been placed in an excellent stylistic tradition. Of the two the Georgian predominates, both because of its American associations, and because it is better adapted to the comparatively modest dimensions of the great majority of these houses. The Georgian is also treated with better effect, because its forms are less difficult to handle than those of a transitional style like the Jacobean. The only other historical domestic form, which is found in a sufficient number of examples to demand notice,

is the Elizabethan timbered gabled dwelling. This type is very popular, indeed, perhaps more popular than the Jacobean, because it, also, is adapted to houses of comparatively small cost; and the architects, who use it, show much more skill than formerly in avoiding the mere looseness of design, for which these irregular styles offer the opportunity.

The examples given above sufficiently illustrate the truth of the preliminary statement that American architects are adopting more than ever before certain stereotyped kinds of design. I have traced the presence of these types in office buildings, in the larger hotels, in apartment houses and private dwellings. The illustrations might



RESIDENCE ON NORTH STREET.
Buffalo, N. Y.

have been continued, so as to include the best kind of factory buildings and warehouses, and a large number of one-story bank buildings. It is unnecessary, however, to describe in any further detail the existence of this tendency towards increased definition, and it only remains to pass a proper judgment upon its significance and value.

There can be no doubt that the increasing authority of certain special types of design constitutes the line of progress for American architecture. The architect more than any other artist is dependent upon precedent. The material of his work is not derived from nature or life, but from the work of his predecessors. His individ-

ual genius counts for less than in the other arts; the general social and the particular technical standards count for more. This was particularly true in the great periods of Greek and Gothic architecture, whose noblest monuments were almost literally the work of communities, and when certain particular, although ffexible, forms were absolutely imposed upon the architects. With the Renaissance began a period of the more conscious imitation of forms, which had already been developed to the highest degree of perfection. It gave the individual architect a greater freedom of choice than he had ever had before, and increased correspondingly his opportunity for merely individual work. But it did not emacipate him from prece-



DWELLING ON JEFFERSON AVENUE.
Detroit, Mich.

dent; it only gave him a larger number of precedents from which to choose. Undoubtedly this very freedom of choice which only reached its height during the last one hundred years, is the chief cause of the degeneracy of architecture during the 19th century. It has been most meritorious in those cases in which certain conventions have been established, as in France. It has been less so when the architect owed no allegiance to any authoritative forms. The architect can never regain the comparative unconsciousness and single-mindedness of his Greek and Gothic predecessors; but with the help of a sound national culture, he can impose certain

conventions upon himself, which will reduce the area of arbitrary choice and enable him to devote himself more to the adaptation and improvement than to the selection of types of design.

This is just what the American architect is now doing. He is imposing certain types of design upon himself, and is concerned more in appropriatng these types and in developing them to a satisfactory finish than he is either in borrowing or trying to invent new types. In using the phase "The American architect" in the description above, I do not mean all American architects. I do not mean even all the good American architects. I mean the better and younger American architect, whose work is becoming more conspicuous every day, and to whom belong the immediate future of American design. The older architects, whose work during the past twenty-five years has been so valuable and who have done so much to raise the technical standards of the profession were essentially eclectic, and experimented freely with many different types of design. Their achievements were of the utmost value in making the transition from an ignorant and indiscriminate to an intelligent eclecticism. They served to educate the clients for whom they built, the mechanics who carried the designs out, and the pupils who continued the professional tradition. Most of all they have succeeded in educating themselves, for their work has shown a constantly growing tendency toward the adoption of certain specific types. It is not to be supposed that the eclecticism of the past will disappear during the period of American design now beginning. The process of education is incomplete. The formative influences are still weak and uncertain; a vast accumulation of bad habits, indifference, low and easy-going standards remain to be reduced. Yet undoubtedly the younger men are conscious of the need of giving consistency and effect to their work by the persistent use of certain particular architectural types, and by the persistent attempt to give to those types a value that is both newer and more complete.

Earlier in this paper I described the growing popularity of special types of design for special kinds of buildings as the increasing "nationalization" of American architecture. Probably that was going too far. At all events it expresses a desirable issue, which is faintly promised, rather than even particularly achieved. Before we can speak of the "nationalization" of American architecture, we must be able to trace, not merely the constant use of certain special types of design, but we must be able to show that without losing their traditional dignity those types are being given an appropriate local expression—that they are living types constantly gathering a complete consistency, a better adaptation to the structure and the service of the building and a finer aesthetic propriety. In this sense of the word "national" American architecture can only to a limited



RESIDENCE ON JEFFERSON AVENUE.

Detroit, Mich.

extent be described as in the way of nationalization. The long and difficult task of adapting the traditional styles to the peculiarities in American structural methods and utilitarian requirements is being more frequently ignored and evaded than resolutely faced.

The structure of our buildings and their design are so far almost completely at cross-purposes; and any one who defines good architecture in times of such a congruity will find few signs of improvement in the recent buildings. But while we may not look for any advance in this very important respect, our architects are nevertheless succeeding in giving their buildings an ever-increasing propriety and consistency of appearance. When they are designing a hotel they use a style that harmonizes with the way we feel when we are living for a few days away from home and are freed from ordinary routine and responsibilities. When they are designing a private dwelling to seek to give the building a style that is homely, domestic and refined. Furthermore, these styles are carefully studied and are treated generally with an eye to strictly architectural effects. The persistent attempt is to get a building in which the masses, the proportions, and the detail each has its proper value, and this is a considerable gain when we remember how often in the past, our architects have sought merely picturesque effects by almost ignoring proportions, and conceiving their building as a collection of detail on a large scale.

In another respect, also, can American architecture, particularly in the case of dwellings, be described as more idiomatic. If structure and design remain very much at cross purposes, plan and design are becoming somewhat friendlier. The plan of the modern American dwelling differs in some important respects from the plan of any historical type of residence; and these variations frequently lead to interesting modifications in the designs, and consequently to desirable departures from mere stylistic purity. The piazza, for instance, which is so necessary in the American summer climate and which has been an architectural excrescence on the majority of country houses, is now frequently treated as an outdoor room, in strict subordination to the main design. Sometimes it appears as a narrow gallery on the face of the house, more often a place is found for it at one or both ends, its lines being used either to continue those of the house or to vary them in an interesting way. This is only one illustration out of many, which might be used, but it is typical of the more conscientious manner, in which the architect attempts to render in appropriate architectural terms the novel and local conditions given in the plans of his buildings.

It should be added, finally, that the adoption of certain definite and appropriate types of design by the better American architects should help not only to raise the standard of American architec-

ture, but to increase its popularity. In the past our architects have apparently sought to make their work impressive chiefly by making it striking; but if the impression is to be wide-spread as well as deep, it is rather the familiar than the "stunning" thing that counts. The "people" are merely confused by an art and architecture to which they are unaccustomed. They may be "stunned" for the moment, but next moment they forget all about it. On the other hand they are pleased and convinced by a kind of art that finds its way to their apprehension by means of their memories. In the representative arts, the subject-matter represented must appeal to their common experience. In the more formal and decorative arts the forms that are used must have the confirmation of association. The difficulty with modern American architecture is that it started with nothing but vicious associations, and the good architects have been confronted by the enormously difficult job of substituting comparatively good for the comparatively bad associations of the past. In so doing they have depended too much on obtaining an interesting variety of effect, and too little upon the value of repetition as an advertisement. Architectural repetition is in bad odor in this country, because in the past it has been applied chiefly to such dead and dreary material as brownstone fronts. Nevertheless the one sensible course for the future—the one course, which will provide both for a better quality of design and for a completer understanding betwen architect and client—is to make out of repetition a conviction and ideal. If the opportunities for repetition are studied with sufficient care, the necessary variety and novelty of effect will take care of themselves.

Herbert Croly.





THE BLAIR BUILDING.

Broad Street, New York City. Carrère & Hastings, Architects.

A BEAUX-ARTS SKYSCRAPER—THE BLAIR BUILDING, NEW YORK CITY.

SINCE the day when the importation of the so-called Beaux Arts influence was first "declared" there has existed among the more strictly "domestic" architects a snickering curiosity to see how the alien tradition and method would fare when brought into working relation with the American office skyscraper. The Parisian mode could, no doubt, maintain its native gait easily enough in dealing with problems of the sort presented by American libraries, City Halls, churches and residences. They know of all those things in France, but the skyscraper—that glory and reproach of American architecture—is a very different affair. The expectancy of the native architect as to what would happen when the French method and the American problem met, may perhaps be likened to the curiosity of a crowd of Western cowboys at the approaching attempt of an Eastern horseman to mount a bucking broncho.

The performance has been extraordinarily tardy in commencing. Acres of "Beaux Arts" residences, much of the work lacking everything deserving the title of Beaux Arts, have been built, and scores of buildings of a more public character, including tall hotels and apartment houses, but with the solitary exception of the Singer Building, on the corner of Broadway and Liberty street, New York City (and that isn't an exception, as an Irishman would say, being of only ten stories), no office skyscraper has been erected by any one of our architects especially identified with the Beaux Arts movement until the Blair Building, the subject of these remarks, was undertaken. It may be objected, we know, by purists in such matters that the firm of architects responsible for the Blair Building is not to-day strictly what the politician would call "regular." Experience and good sense have led the firm to depart somewhat from the pure tradition. The members of it are no longer *primitifs*, nor are their designs as distinctly dated from Paris as is the case with the work of some of their younger confrères. But, if for this reason the Blair Building is less valid as an illustration of what the unadulterated French tradition would make of our sky-scrapers, it is, on the other hand, more valuable as a demonstration of what might be derived from seasoned French training if called upon for a solution of the only really capital modern problem of design—that of finding a suitable clothing for the steel or skeleton system of construction.

Turning, then, to the Blair Building in this spirit of discovery, the very first fact that strikes the observer is that here, as in so many other attempted solutions, the architects have avoided, if not disregarded, the fundamental problem. Such design as the building exhibits is an architectural expression at the surface only. It does not



DOORS OF BLAIR BUILDING.
Broad Street, New York City. Carrère & Hastings, Architects.

penetrate the plane of the enclosing walls. Structure and architecture remain unrelated facts. The rationalist, we fear, will be disappointed. He does not concede to the architect any right to the joy of pure design. Rather his theory is:

When joy and duty clash
Joy must go to smash.

Yet upon a closer study of the Blair Building, even the rationalist, we think, will find that the architects in abandoning the rationalistic method of treatment have taken that deliberate step in so rationalistic a manner that the design unmistakably discloses, if it does not indeed assert, the structural facts. Moreover, although the steel construction of the building is not openly confessed in the architecture, the architecture, at least, does not commit the double sin of simulating solid masonry construction, thus giving expression to a set of totally irrevelant facts. Indeed, one cannot be wrong in saying that the truthful manner in which the architects have avoided the real problem, with which they had to deal, gives the Blair Building something of the value of a *tour de force*, and in conjunction with its other excellencies of detail, places it among the very few highly successful skyscrapers that have been erected so far.

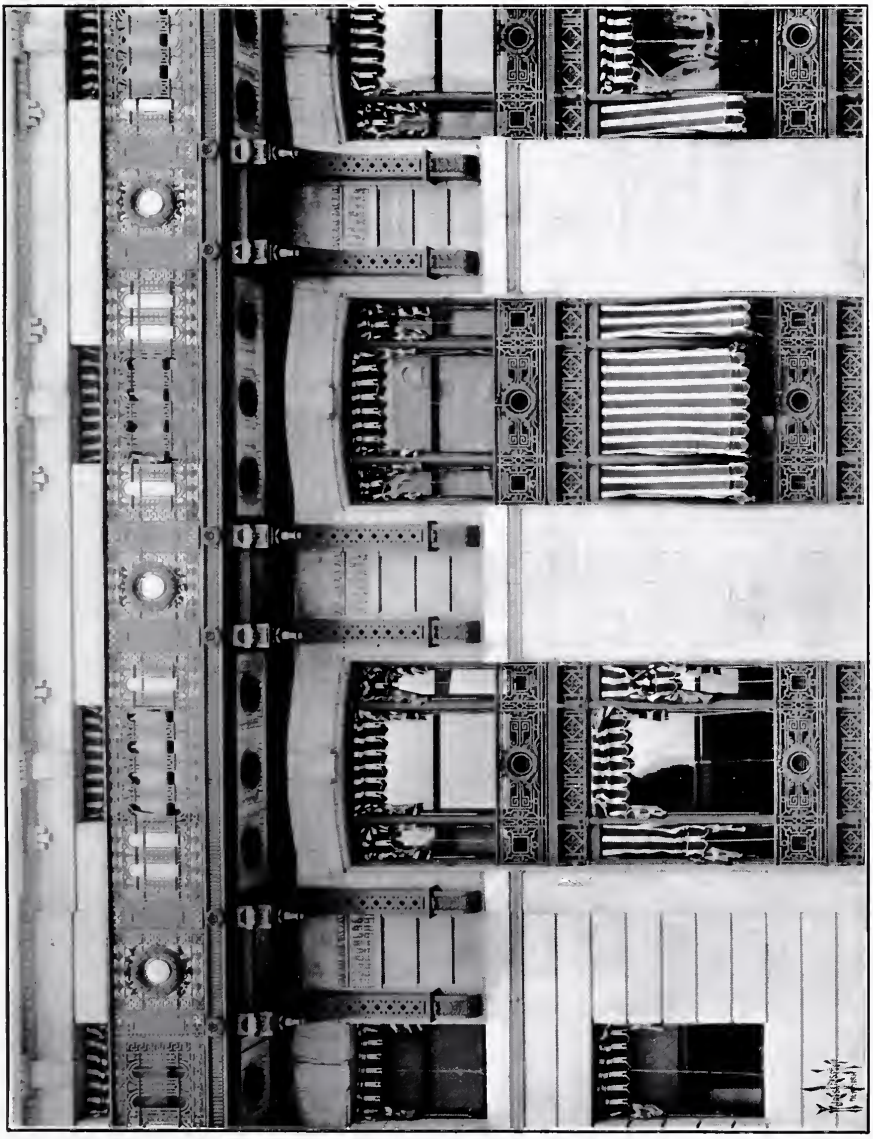
The reader should turn for a moment to our illustration, the view looking northward up Broad street. The standpoint chosen by the photograper was deliberately selected. It does not do justice to the building itself, but the comparisons afforded by the other buildings in the picture will make it easier to perceive both the veracities and the excellencies of the new structure.

For instance, the problems that confronted the designer of the Johnston Building (the building at the extreme left of our illustration), were precisely those that confronted the designers of the Blair Building. In the result, so far as both edifices are concerned, there is only the barest external indication of the steel cage. In the Johnston Building, however, patterned after the common formula of current architectural practice, the design boldly declares the building to be of solid masonry construction. In well-nigh every detail it insists upon this—convention. The extremely heavy basement, the solid-appearing rock-faced piers with their deep reveals, the strong horizontal courses of stone at each third story, the massive cornice—all of these are not merely a front, but an effrontery to the true facts. In comparison, its neighbor, the Blair Building, affords a contrast of a valuable type. Here we find the stone envelope covering the steel cage kept, if we may say so, as close to the surface as possible, so that its veneer-like character is hardly to be overlooked by anyone. The very material selected—



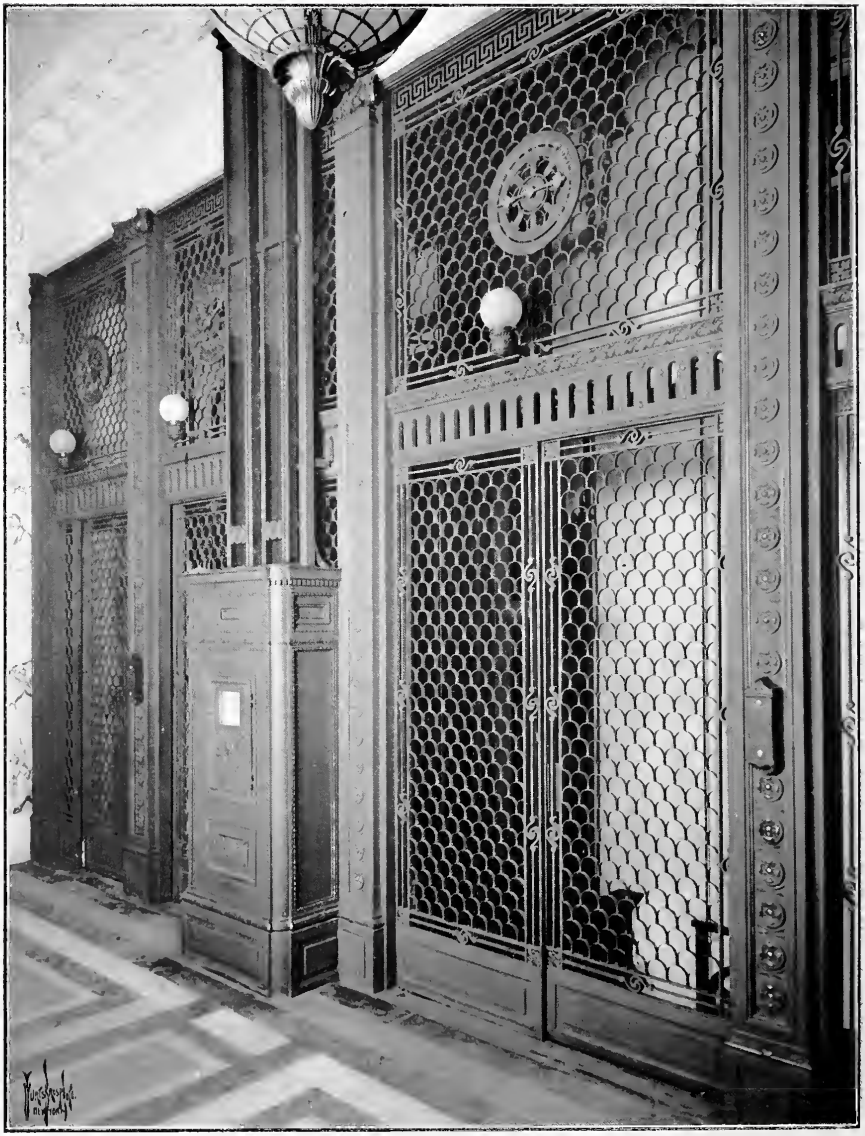
STAIRWAY IN THE BLAIR BUILDING.

Broad Street, New York City. Carrère & Hastings, Architects.



IRON BALCONY ON THE BLAIR BUILDING. Carrère & Hastings, Architects.

Broad Street, New York City.



ELEVATOR DOOR IN BLAIR BUILDING.

Broad Street, New York City. Carrère & Hastings, Architects.

marble—and its unaltered use throughout the entire facade emphasizes this face. The evident basement is given a purely architectural as distinct from a strictly structural character. The architects have apparently taken the utmost pains to assure the beholder that he is here dealing entirely with facts of design, not with verities of structure. Even some of the lean steel columns are permitted, as it were, to peer forth through the design as a whole, reveal themselves through the façade, as in the case of the two central stone piers, absolutely flat and smooth without a trace of functional ornament, carried through nine stories. Moreover, that immensely clever third story not only assists the design splendidly, but acts admirably in relieving the basement from any suspicion of structural significance. The piers do not rest on the basement, and the treatment of this intermediate floor serves, as it were, to remove from the substructure the slightest idea of the superposition of structural weight.

We are dealing with excellencies of the same order when we turn to the iron balcony, placed with excellent judgment above the thirteenth story, assuming there the function of crown or cornice of the building, when the building is seen from the opposite side of Broad street. From that point, the fourteenth and fifteenth stories are invisible, and the uppermost story shows merely as an attic. A heavy stone cornice would have interjected into the design one of those very falsities which are so very prominent in the Johnston Building. And yet the iron balcony, with its iron brackets, its ample projection, its lightness, its stone panels on the under side ornamented with iron rosettes, terminates the building in a most successful manner not to be imagined from the picture we present.

Something might be said regarding the smaller details of the design, the pleasing proportions, (speaking always within the limitations of the skyscraper), the clear manner in which the banking offices of Blair & Company have been accentuated on the second story, the admirable iron work, here treated in a thoroughly idiomatic manner, and the skilfulness with which the different items of design have been co-ordinated and wrought into a harmonious and consistent architectural design. These will repay scrutiny. But we prefer for the moment to concentrate attention on the larger fact—on the good qualities of the general scheme of design, on its originality as a method of treating the problem of the skyscraper and on its brilliant success in the Blair Building. If, from the point of view of design, the skyscraper still awaits its creator, if we must for the time being be content in our tall buildings with a denial, or at least a concealment, of the facts of structure, clearly, *en attendant*, the architects of the Blair Building have shown us a safe intermediate path to follow. *H. W. Desmond.*



FIG. 1.—FIRE STATION ON RED CROSS STREET.
London, E. C., England. W. E. Riley, Superintending Architect.

BRICK BUILDING IN LONDON.

LONDON has something of interest to offer us in the way of a certain simple style of buildings that are likely to be overlooked; overlooked, because unpretentious and inexpensive—and yet worthy of consideration by anyone who cares a little to contemplate the possibilities of accomplishing reasonably good things in design from simple materials and with little expense for elaborate workmanship or for ornamental detail. The buildings here considered at least suggest that much is to be done in plain brick, if a reasonable amount of thought is given to good proportion; to the disposition of openings and piers, to the grouping of masses or of roofs.

The London County Council has given us some good examples of municipal building—economical, of simple material, and yet interesting in showing what is to be done in the way of design under such restricting conditions.

Our first three illustrations are of fire stations recently erected by the Council; Figs. 1 and 2 under the supervision of Mr. W. E. Riley, and Fig. 3 from the designs of Mr. Thomas Blashill, F.R.I. B.A.; these gentlemen being Superintending Architects to the Council.

Fig. 1 gives the Fire Station in Red Cross St., London, E. C., built in 1897 or soon after, and shows some interesting features in spite of the extreme simplicity of the building; stone being used only for the basement—where large openings and relatively small piers are necessary—and for trimmings of the slightest kind above. The three divisions of the height are well proportioned; what might have been too high a basement being apparently reduced by the use of darker material for the lower five feet or so. And this darker band has, perhaps, a utilitarian purpose, coming, as it does, just where frequent contact is likely to soil and deface a lighter-colored material. Note, too, that it is omitted at the farther end of the front, where there are no doorways.

Undoubtedly, the most effective feature of this front is found in the two projecting pavilions, of different widths, and terminating in gables; similar, in spite of the variation made necessary by their different widths. The termination of these two gable walls by the polygonal outline is a markedly fresh and unusual feature; but how effective for comparatively low and broad gables!—and well combined with the round-arched openings below—two in the larger, one in the other. But why cut the gable across by the continuation

of the projecting eaves? These have their purpose at the foot of the sloping roofs above the curtain walls, but appear as a purely independent *applique* along the gables.

The larger pavilion shows a happy handling of that usually vexatious problem—a wide central pier running through the façade and tending to cut it sharply in two. This necessary feature here is helped out by the tall chimney projecting slightly from the face of the gable and so minimizing the broader flat pier below. Perhaps it is also aided by the agreeable disposition of the unequal openings, larger windows nearer the central pier, smaller ones nearer the corners.

Fig. 2 shows one of Mr. Riley's later buildings, quite recently completed; a little more elaborate, a little more showy, and yet, in general, of equally inexpensive materials and simple parts. In this design there seems to have been a desire for the picturesque—broken up wall surfaces and irregular skyline; and this gives an air of restlessness; we feel that more dignity might have been given to the steep roofs and gables, seen, as they are, on two sides of a corner.

The greatest aid to the effectiveness of the massing is undoubtedly given by the two slender towers—windowless, or nearly so—the farther one being the hose tower, the nearer one, at the angle, the elevator shaft. A good thought it was to reinforce the latter by the deeply projecting bay, evidently the staircase, at the other side of the angle; the hose-tower, although of about the same width, does well alone flanked by the walls to right and left. But even these effective features, the double and the single towers, might surely have been developed into something more important above; why such diminutive gables and slight roofs? The double gable above the bays is almost cottage-like. We look for something a little less light and frivolous at the top of a 70 or 80-foot building of such extent.

As in the first-mentioned building, the restricted use of stone is to be noticeable. Here, as before, the stone is used for the basement, and is also sensibly applied to the construction of the small bays. These, with their obviously thin walls and slender mullions, could scarcely be practically built of brick, and here the more costly material is clearly needed. The tying of this stone work into the brick walls by means of the toothing is effective, too, but why the partial story of stone below the three bays? It does not seem to be called for, and is it not "patchy?" On the other hand, stone is well used as lintels over the staircase windows, where there would have been but slight abutments for arches such as span the majority of the openings. At this corner, by the way, there seems to be a very carefully considered feature of the plan—the elevator shaft



FIG. 2.—FIRE STATION IN EUSTON ROAD.
London, N. W., England. W. E. Riley, Superintending Architect.



FIG. 3.—FIRE STATION IN MANCHESTER SQUARE.
London, W., England. Thomas Blashill, F. R. I. B. A., Superintending Architect.

projecting to the left, the staircase to the right, with the small vestibule and entrance, apparently a private door, filling the angle; and a general entrance through the arch on the right. The change in shape of the top of the staircase is also interesting, and is a curious but successful combination of walls at various angles.

Fig. 3, still another fire station, is by Mr. Blashill, and this time the architect seems to have been fortunate in being allowed a freer hand in the use of materials and more elaborate workmanship, so that this building is not to be compared with the two preceding. Still, the really elaborate stone cutting is restricted to small portions of the structure, so that we may still include this in our category of brick buildings: forgetting for the moment, the carved triple archway and the decorative tower, it is seen that the building is chiefly of brick, and is mainly dependent for its effectiveness on massing and good proportion of its parts; so that the cut stone work is not such an important factor in the design as might have been thought from a first glance.

Effective as this group is, there is no unnecessary striving after the picturesque; a straight walled building, four square, or nearly so, peaked roofs following the four sides, as far as can be seen, and terminating near the angles in gables; those are the main lines of the design. The openings come one over another in the successive stories and this vertical arrangement is broken and the whole tied together by successive horizontal members—scarcely anything more elaborate than that until we reach the chimneys and roofs, and yet we have a most satisfactory result. In the front, there is a logical and effective arrangement of the triple arcade with the windows above. Below, wide openings are required and the piers, in consequence, are made narrow and deep; above, the narrower windows are separated by wide surfaces of wall; the weight of these carried down and distributed by the sloping buttresses to the projecting piers below. A good deal, too, is to be said for the arrangement of the dormers; breaking through the parapet and extending out beyond its face, the depth of this projection being filled by the diagonal faces of the dormers which join the parapet on either side. The octagonal roofs are a pleasing result of this plan.

A fourth example of the County Council's work is given in Fig. 4, a block of tenements designed and erected by their own departments. In this, economy and simplicity are evidently most important considerations, and much of the effectiveness of the design is doubtless due to the arrangement of color, which, unfortunately, is not very evident in the photograph. The material is chiefly a better sort of red brick with bands of deeper, more purple, mottled brick, while the roofs are covered with green slates; stone is very sparingly used. Apart from the color, the most noticeable feature of



FIG. 4.—HOGARTH BUILDING.
Designed by Staff of London County Council.
Millbank, London.

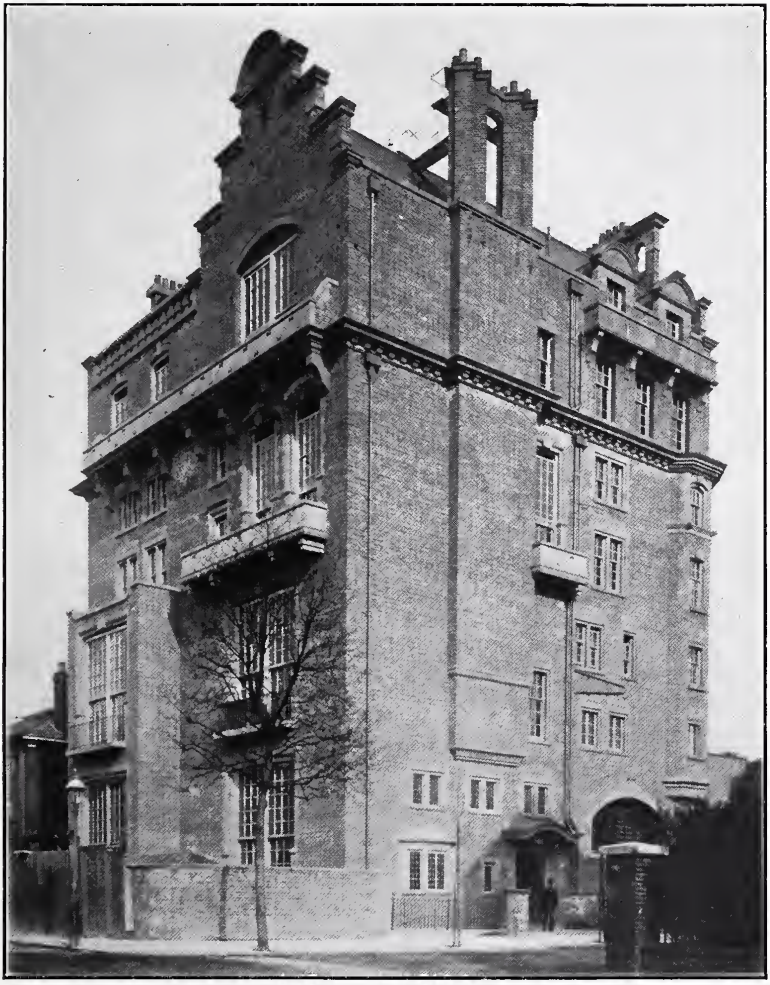


FIG. 5.—FLATS AND STUDIOS ON LANDSDOWNE ROAD.
London, W., England. W. Flockhart, F. R. I. B. A., Architect.

the design is the disposition of the openings; windows of several sizes, at various irregular levels, yet well distributed and having a pleasing proportion to the wall surfaces. This is especially effective in the principal—shall we say—pavilion: the largest gabled projection at the left of the illustration. The small, low openings in the flanking towers give to these a proportionately greater surface of solid wall, a valuable consideration just there, where greater solidity would seem to be needed; while between, the curtain wall is broken up with very much larger windows. A similar arrangement is followed in the other tower-like bays. These bays show, too, a certain clever handling in the way that they are splayed or beveled, avoiding the awkwardness of too many square projecting corners. This plan, too, has its use in the admission of more light to cerain windows. This same splaying is also seen in the two first mentioned towers, below the large gable, and is here, too, effective, although much slighter. A good inspiration it was, also, to finish these towers square below the gable; but why could not this gable have been made more effective? The hollow, concave slopes are weak. Surely a more imposing group could have been made of the three salient masses topped by gables.

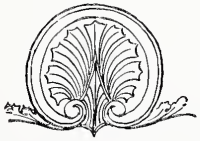
Finally, we have a private building (Fig. 5), but designed in the same general spirit as those we have just been considering, although with somewhat more elaboration than the others, excepting the subject of Fig. 3. This is a design of Mr. W. Flockhart, F.R.I. B.A., for flats and studios, and is to be commended at once for the logical expression, in the exterior, of the internal planning. Four stories of high studios fill the north front (on the left of the photogrpah) or the greater part of it. These occupy about half of the depth of the building, and correspond each to two lower stories of rooms at the south. The disposition is well expressed in the westerly façade, where the blank side wall of the studios is frankly left unadorned and yet successfully combined with the groups of windows beyond. The broad chimney stack is valuable here, and seems to help the transition from the unbroken length of blank wall to the group of many openings beyond. So, on the north, the interior is revealed in the façade, where the studio of the fourth floor has the advantage of a high gable roof, while the lower apartments adjoining need only the flat roof. But, unfortunately, for a moment logicalness seems to have been forgotten in this north front; for why balconies overshadowing the studio windows? This is certainly lack of consideration of the first requirement of such a building; much valuable light must be lost to the artist inside!

Color seems to have been considered in this design, also. The walls are of yellow brick, with stone for the balconies and dressings; the roof covered with green slates. *D. N. B. Sturgis.*

Residence of

A. Lanfear Norrie

15 East 84th Street
New York City



Renwick, Aspinwall & Owen
Architects



THE DWELLING OF A. LANFEAR NORRIE.
No. 15 East 84th Street, New York City. Renwick, Aspinwall & Owen, Architects.



VESTIBULE OF THE RESIDENCE OF A. LANFEAR NORRIE.

No. 15 East 84th Street. New York City. Renwick, Aspinwall & Owen, Architects.



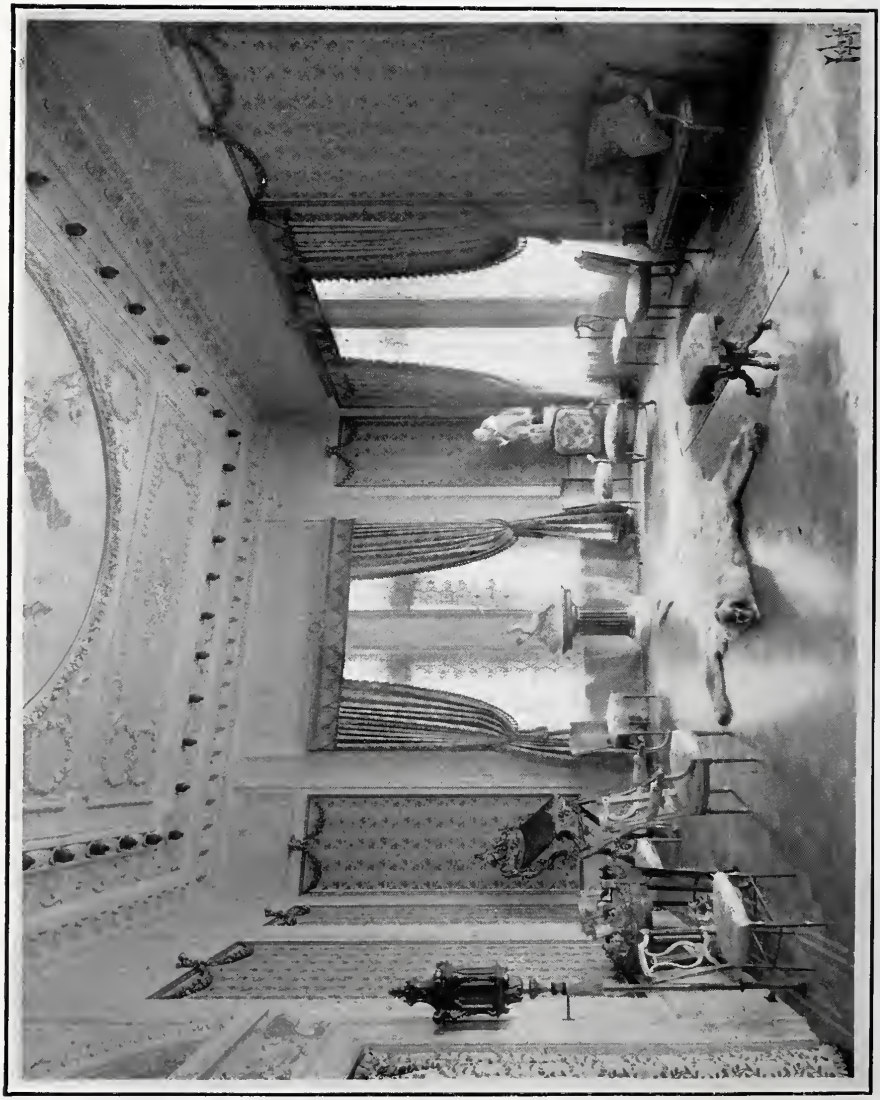
HALLWAY OF THE RESIDENCE OF A. LANFEAR NORRIS.

No. 15 East 84th Street, New York City. Renwick, Aspinwall & Owen, Architects.



BALLROOM IN THE RESIDENCE OF A. LANFEAR NORRIE.

No. 15 East 84th Street, New York City. Renwick, Aspinwall & Owen, Architects.



BALLROOM IN THE RESIDENCE OF A. LANFEAR NORRIE.
No. 15 East 84th Street, New York City. Renwick, Aspinwall & Owen, Architects.

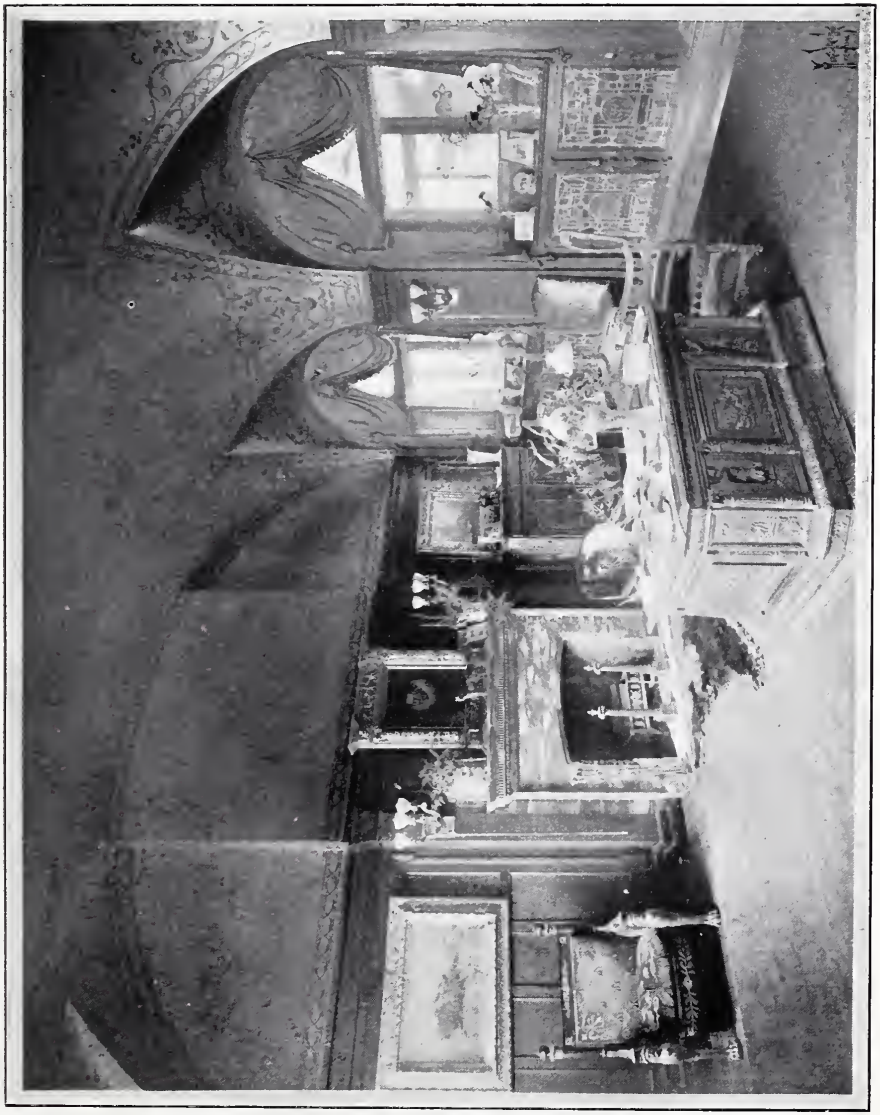


THE DINING ROOM IN THE RESIDENCE OF A. LANFEAR NORRIE.

No. 15 East 84th Street, New York City. Renwick, Aspinwall & Owen, Architects.



HALLWAY IN THE RESIDENCE OF A. LANFEAR NORRIE.
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LIBRARY IN THE RESIDENCE OF A. LANFEAR NORRIE.
No. 15 East 84th Street, New York City. Renwick, Aspinwall & Owen, Architects.



THE CULLUM MEMORIAL HALL.

Terrace Wall Down for Repairs.

McKim, Mead & White, Architects.

THE ARCHITECTURE OF WEST POINT.

ONE of the most interesting building projects now in course of execution in these United States, and, if it is successful, the one likely to be of most importance in its results upon general architecture, is the extension of the Military Academy at West Point. There is not a site in the country better adapted to exhibit and emphasize the quality of its architecture, nor an institution, one may add, worthier of the best that architecture can do to set forth its noble significance. The ample plateau, fronted with winding river and backed by encircling hills, what better could the right architect ask? All visitors of sensibility, native or foreign, are struck by the beauty of the site. One of these latter, Anthony Trollope no less, even strangely and almost paradoxically objects to having the Academy there, upon the ground that the site is too pretty for it! After vilipending the vaunted scenery of the Hudson, in comparison with that of the Rhine or of the Upper Mississippi, he goes on to make an exception, as well he might, in favor of this jutting promontory with its river-moat and its mountain-scarp, and intimates that some better disposition could be made of it than that of a nursery of warriors. But what would he? And what better could there be? A later, a very recent British visitor, the military commissioner of the London Times, whose visit was made, not in the character of a picturesque tourist, but in that of a professional critic, takes a much juster view, and expresses it so well as to make it a pleasure to quote his words:

"The point stands well out into the stream, commanding both reaches which form the angle in the river. In front of the now obsolete defences that defend the waterway on the far bank rise the succession of verdure-clothed hills which finally mass themselves into the Highlands. Owing to the erratic formation of the hills, the Hudson here is narrow, deep and turgid, so that the race of its congested waters, if it were not for the forest setting of the background, might remind the traveler of the pent-up Nile in the Shablukah cataract. The view to the north is perfect, since the river way is clear as far as Newburgh town, nestling against the mountain side and gleaming white in contrast with the forests in summer green. The landscape is like some stage land. Historic Newburgh, where Washington is fabled to have refused a crown, terminates the view, but on either side of the middle way of the river, great buttresses and promontories of wood-dressed rock jut out into midstream, while almost flush with the water level on either Hudson bank, the wondrous handiwork of man interlaces with the supreme work of nature. Here tunneling some gigantic promontory, there glistening upon a trestle causeway, the railroad tracks follow the

line of the river in its sinuous course. Then shut the river from your view and turn and look inland, where the cadets learn the theory of war. West Point itself is close upon two hundred feet above the level of the Hudson, but beyond it the hills rise to double and treble this height. * * *

There is nothing mean about the architecture with which the United States Government has surrounded its military cadets. The headquarters buildings, the riding school, cadet barracks, library and gymnasium are all fine buildings, and to these have now been added the garrison officers' mess house and the Cullum Memorial Hall, the former a beautiful club house, the latter a magnificent public entertainment hall."

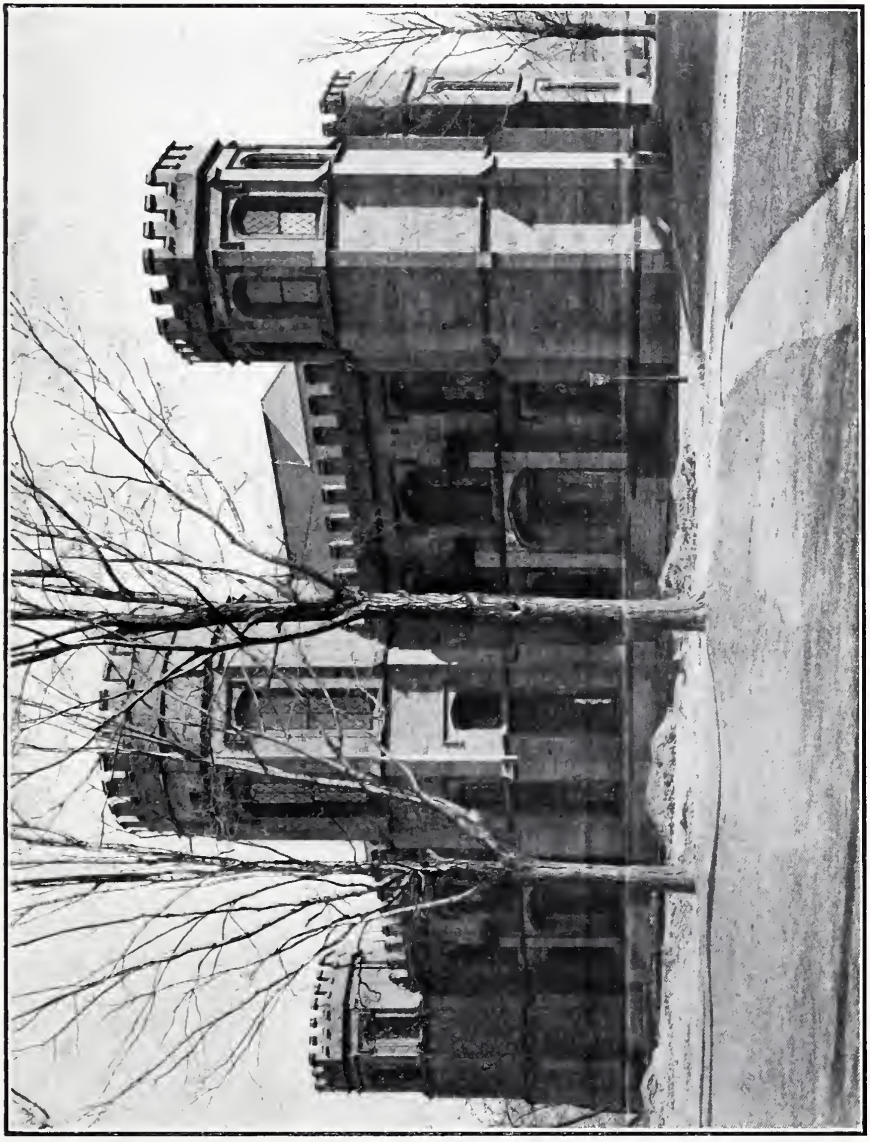
The praise is not excessive and it is accurate. To say that "there is nothing mean" about buildings erected in the United States sixty years ago in English collegiate Gothic is to praise them very highly. The impression the older buildings at West Point make upon an English visitor, familiar with their prototypes, could not be made by the structures in the same style and of the same date in any American "college yard." For the library at West Point dates from 1841, and the cadet barracks from 1851, and at that period the American essays in collegiate, as in every other mode of Gothic, or in any other mode of architecture except a strict classic, were very queer indeed. Collegiate Gothic meant, to its early cisatlantic practitioners, a profusion of the crenellations it had derived from military Gothic, and these were almost invariably added in wood, painted and sanded to the nearest attainable similitude to stone, but never with an effect of complete illusion, and when the paint had to be renewed the sham stood confessed. There is nothing of this in the collegiate Gothic of West Point. The library and the cadet barracks are quite what they pretend to be, erections in solid masonry, and in a very fortunate combination of material.

The native rock which furnishes the material of the walls is of a warm gray with streaks of striation and glitter of silica that relieve it of monotony, and the relief is completed by the contrast of the wrought work, the moulded string courses and the Tudor "dripstone" lintels, which is in a tough reddish brown sandstone of agreeable and effective color and of excellent quality. One very seldom comes upon sandstone that has stood the test of half a century's wear so well. And one comes nowhere, in this country, upon another example of collegiate Gothic that stands that test so well, "without both feeling and looking queer." The student of architecture in America must incline to take off his hat to the unknown author of these erections, who was so far in advance of his time, or, if you choose, in arrear of it, and who could do collegiate Gothic that would attract the attention, sixty and fifty years later, of a tourist familiar with the prototypes, not by its crudity but precisely



THE WEST POINT LIBRARY.

by the ripeness and mellowness that distinguish them, and distinguish them from most of the American attempts in their style either then or since. The earlier, the library, is to me distinctly the better, for one thing as being the pioneer, the cadet barracks being simply decorous and inoffensive, the kind of thing that a tolerably sensitive person could hardly have failed to do with the other before his eyes. The earlier is of a more positive attractiveness and required a more distinct talent for architecture on the part of its designer. The scheme of composition, a projecting centre and projecting ends, the latter kept quite solid in the lower stage so as to form effective terminals, and the former having an aspect of massiveness in spite of its openings, the entrances being relegated to the curtain walls— all this is very good, indeed, in idea, and the idea is skilfully realized in the disposition of the voids and solids and in the detail of the fenestration. Even such a childishness as the battlementing of the finials of the buttresses does not disturb the impression of a scholarly and artistic performance. The author of the library, whoever he was, established the architectural tradition of the Academy. His English Gothic is so naturalized as to have a home-grown and vernacular air, the air of having employed to the best advantage the materials found upon the spot, and of having ordered them into something that should fit and further the effect of the romantic landscape which is their setting. And some of the same praise that is due to the library and the cadet barracks is due to an unpretentious but attractive erection at the north end of the reservation, consisting merely of the stretch of garden wall in rock and sandstone with a polygonal turret at the angle;—the wall becomes architecture by the disposition and the design of its moulded projections. I have called the designer of the library unknown, and quite advisedly. For although it is of record that the building was designed and erected by Major Richard Delafield, of the Corps of Engineers, Superintendent of the Academy in those years, one quite declines to believe that the Major had found leisure, inclination and aptitude for the architectural study which the work implies, and suspects the assistance, very possibly unpaid, of the gifted and enthusiastic amateur, amateur partly because he was so much more professional than any of his professional contemporaries who were doing buildings in the same style at the same time. He it was, at any rate, who fixed the style and the architecural tradition of the Academy, fixed it so firmly that, sixty years later, not all the current tendencies and fashions of the architectural profession in the United States have been able to dislodge it. The architects of record of the cadet barracks of ten years later were a board of engineers, and there is nothing incredible in the proposition that they



THE WEST POINT LIBRARY.



THE CADET BARRACKS AT WEST POINT.

were the actual designers. Given the prototype of the library, and a consensus that it fixed the style, a much lower degree of architectural sensibility and cultivation was needed than that which went to the designing of the prototype and the establishment of the tradition to appreciate and adopt and imitate it. One is not driven in this case to posit the gifted amateur, or even the professional, though one is compelled to congratulate the board of engineers on comprising in their number one of more enthusiasm and of greater sensibility than one can be sure of in such a body. Certainly the artistic engineer, the actual designer, cannot have been the "constructing engineer in charge," whom fame retains as Lieutenant Barton S. Alexander, C. E., for Lieutenant Alexander was also the constructing engineer in charge of the mess hall, only a year younger (1853) than the cadet barracks, but showing a grievous and lamentable architectural falling off from the standard set in the library and maintained in the barracks. The mess hall is what one means by speaking of "engineers' architecture" when one does not mean to speak well of it. There is nothing at all incredible in the proposition that it may have been designed by a board of engineers, military or civil, no one of whom had ever given five minutes' study or consideration to architecture in his life. The opportunity was very favorable to add to the library and the studies and dormitories of a collegiate establishment the "Hall," which in the Anglican exemplars, with the chapel, completes the group. What an attractive addition might have been made to West Point if even the degree of architectural sensibility which presided over the design of the barracks had been available for the design of the mess hall. The Academy suffered a distinct loss of somebody during the years 1851-2. The man who did the earlier of the buildings of those years would never have endured the later without vigorous protest. Possibly the designer of the later would have called it "Norman" if he had been put to the question, on the strength of its round arched entrance and its round arched windows, and at least it makes no pretence of conforming to its predecessors. Nor does it at any point exhibit the least architectural sensibility on the part of its designer. It proclaims itself the handiwork, indeed, of an engineer who never thought how it was going to look rather than of an "artchitect" whose thoughts had been turned in that direction but to an entirely futile result. It is rather the better, perhaps, for betraying this difference, since it is only the complete absence and not the violent negation of architecture that we have to deplore in it, and it does, indeed, supply a basis for architecture. No architect can look at it without desiring to "do something" to it, to carry out the suggestions of architecture which the structure itself furnishes, as does every other structure which is mechanically sound. One of the

competitors in the competition which is the subject of these remarks, undertook to do the something by enclosing the entrance arch in an "order" of doubled pilasters, but it is to be feared that this device would have resulted in a merely "artchitectural" effect.

Although the collegiate Gothic thus became the style of the Academy and was established at a time to which the memory of few living graduates "runneth to the contrary," it was not the primitive mode of building of the military academy. That was the American degeneration of the British Georgian degeneration of the Renaissance, in its best expression a homely, bourgeois and eminently decent mode of building, deriving a touch of elegance from the classic features that were introduced into it, according to the lights of the mechanic employed. The actual survivals of this earliest architecture of West Point are the old chapel, dating from 1836, and the still older cadet hospital, now converted into officers' quarters, and doomed, it seems, to demolition in the course of the current improvement, built in 1830. A more extensive and pretentious building than either was the old Academic Building which served its purpose from 1838 to 1891, when it was torn down to make room for its ampler successor. This was a favorable specimen of its type, a structure of three stories, of which the basement showed the two planes so characteristic of Colonial work, and was developed at the center of one of the long fronts, into the hexastyle portico, which, in addition to the square clock-tower at one corner, constituted the monumental appendage of an otherwise humdrum and utilitarian edifice. The "style" of these three edifices, according to the architectural canons now fashionable, would be more eligible for the enlargement of the Academy than that of the collegiate Gothic buildings. Such a choice might have resulted in something as good of its kind as the interesting buildings of the New York University on Morris Heights. And at least one competitor took the existing chapel as his point of departure, his exemplification of the architectural tradition of West Point, with interesting results, although he could not refrain from breaking into his tame Colonial, in the most conspicuous feature of his design, with the reproduction of reminiscences of the showy pomposity of modern French architecture, which is quite as incongruous—in spirit more incongruous, though in letter less—with the unpretending old-fashioned work, as that is with the collegiate Gothic with which it is not unamicably associated at West Point.

In fact, one need not go outside of what calls itself Gothic to find anomalies and contradictions at the Point. One learns with pleasure that the "headquarters building" is doomed and that its room is found more desirable than its company, although this is an example of the straitest sect of Victorian Gothic, and bears the date of

1870, when that mode of building was at the height of its brief prevalence. It is a kind of "Hudson River Villa" of its period, and would pass without notice at almost any other point upon the river than "the" Point, where it is of an acute and painful incongruity with all its architectural surroundings. Nothing could be more displaced than this perky and uneasy structure, with so much more architectural pretension than it can live up to. Even the rudely crude and undeveloped mess hall takes on dignity in the comparison.

But the most elaborate and costly and modern of the additions to the building of the Academy leave also much to be desired on the score of conformity. These are the academic building and the gymnasium, added a little more than a decade ago, from the designs of the late Richard M. Hunt, though they bear no traces of his architectural personality, and it does not look likely that they had very much of his personal attention. At all events the author had not spent time enough on the scene of his labors to let the "genius loci" take possession of him. He deferred far enough to the surroundings to make his work plausibly "Gothic," but not at all the same Gothic, either in spirit or in letter, as that of the library and of the cadet barracks. He did not conform to the extent of using the same combination of material, charming and effective as this is—the same combination, by the way, that was employed with such success so long afterward by Richardson. It is possible that this omission was nobody's fault, and that the material of the older buildings was no longer available. It was, at least, a pity, all the same, to substitute for the old combination a cold, blue field of wall with wrought work of a lighter tint, if it be not that the working makes the same stone look lighter. It is always either a misfor tune or a mistake to make weaker in color the parts which are the more emphatic in structure, producing thus the "negative" of the intended building. And in any case the tint of the new academic building and of the gymnasium is far less fortunate and attractive than that of the barracks and the library, and the contrast much more to the disadvantage of the newer in fact than in the photograph. Moreover, while the massing of the academic building is vigorous and spirited, the detail has a crudity and insistence much more suggestive of German Gothic work than of the English collegiate, to which the designer was ostensibly conforming, or of the French, to which Mr. Hunt's personal preference might be supposed to have inclined him. The work is distinctly enough in the "military" rather than in the "collegiate" mode of Gothic, and is really, as well as technically, "out of style." The work of the learned architect of 1892 suffers by comparison with the work of the gifted amateur of 1841 precisely in the points of ripeness and mellow-

ness, and to this inferiority the difference in design contributes as well as the difference in material. Point and vigor the newer architecture does not lack, and these qualities would be emphasized by the completion of the original design for the machicolated tower, for the completion of which some of the competitive designs provide. But the design of the tower accentuates the bristling and aggressive character of the architecture in general of the building and takes it still further away from conformity to the earlier work. The gymnasium is much less considerable, architecturally, than the academic building, in fact is negligible, although the very fact that it has so little character of its own makes it less discordant with its surroundings. It is only by its material, the same as that of the other, that it jars.

Last of all, of the existing architecture of the Point, comes the memorial hall, which is quite without reference to anything else and which, one might say, ostentatiously disregarded the architectural tradition, if there were any reason to suppose that the architect thought of anything except the individual success of his own work. Another tradition of the place it disregards, not less important than the strictly architectural, or what amounts to a tradition, the feeling that no building ought to be so placed as to obstruct the wonderful view of the river from the plateau. This feeling has not been violated nor the plateau invaded since the erection, at the north end, of the reservation of the hotel in 1829, the oldest building on the Point, in the placing as well as in the design of which it is plain that æsthetic considerations played no part whatever. Of the individual success of Memorial Hall there can be as little question, it seems to me, as of its anomalousness, and of the fact that in order to take it as the starting point for an enlargement of the Academy, it would be necesary to demolish all the existing buildings in which the traditions of the school or of the place are embodied. It is that rarity, a really classic building, in spite of the pretensions that all the architects find themselves forced to make of working in classic. For it has that simplicity of scheme and of form to which alone the repertory of really classic forms is applicable and adequate, being, in effect, one large and simple apartment, to which the rest is mere dependency, negligible in the main design. Such a building may properly consist, as does the memorial hall on the landward side, of a classic order, which is here not an ornamental appendage but "the thing itself" and gains immensely in effect by so being. It is true, and it is the only unfavorable criticism that this front suggests, that the aspect of it is somewhat flat and shallow and unemphatic. If the order has been detached to three-quarters of its diameter instead of half, this defect would have been corrected. The opposite front, with the order equally the structure, and all the

rest detail and appendage, is almost as successful in its way. It crowns the cliff very effectively, and is a grateful object to the traveler speeding past it across the river, its fair proportions, its simplicity and solidity and massiveness really reminiscent of that Arcadia in which all of us have lived and the white limestone of its wall simulating in the sunlight the gleam of marble. But to consider it as part of the architecture of West Point is to lose much of one's admiration, and to be forced to the conclusion that it is an anomaly which should be left to remain, since it is both too important and too successful in itself to be removed, as the only anomaly in the building of the Academy.

Such was the architectural equipment of West Point when the needs of the institution plainly outgrew it, and when the wise liberality of Congress made possible the expenditure of several millions in enlarging its national usefulness. The basis of the appropriation was the admirably thorough and exhaustive consideration of the needs of the institution made in a report by Col. Larned, the professor of drawing and dean of the faculty of the Academy, and accompanied and illustrated by a set of provisional plans. Primarily prepared as data for the appropriation, these plans, drawn from an almost lifelong experience of the conditions and the requirements of the Point, and after consultation and discussion, in most essentials really imposed themselves upon the chosen designers and upon those of their competitors whose essays were deserving of practical consideration as the basis of their design. In the accepted design, the most striking changes, the only striking changes, from Col. Larned's dispositions are the change in the situation of the chapel and in that of the hotel, the former from "Trophy Point," at the north end of the post, and near the existing hotel, to a coign of vantage on the hillside, from which it dominates the pile of the academic buildings, the latter from the knoll almost at the south, end of the reservation to a like eminence from which it similarly crowns the row of officers' quarters that occupies the edge of the cliff, each of them marking an axis and stopping a vista.

It is noteworthy that the question of "style," which to the professional public constitutes the chief interest, or at least the chief significance, of a most interesting and significant competition, the result of which seems to promise or threaten, as the case may be, a revulsion in Amercian architecture from the prevailing fashion, appeared to an accomplished student on the spot, and saturated with its spirit, as a question already closed. "It is not desirable," said Col. Larned in his report, "that any scheme should attempt to sweep the field clean and destroy architectural associations made honorable by generations of great men, while it is of the highest importance to preserve intact the structural sentiment which gives



COMPETITIVE DESIGN FOR THE U. S. MILITARY ACADEMY AT WEST POINT.
C. C. Haight, Architect.

character and individuality to the Academy. It would be a very great pity," he adds, possibly in allusion to what had already taken place with reference to the rebuilding of a kindred school of a shorter tradition, "to make such an institution the subject of an architectural thesis in which the heritage of the past plays no part." Col. Larned's plans illustrate the position thus verbally set forth. They assume that the architectural tradition of the Academy is the Gothic tradition, which, really, nobody can deny.. But they also assume, what is more disputable, that this tradition is, for the purposes of conformity, most eligibly embodied in the "military" Gothic of the latest additions to the architecture of the Point than in the "collegiate" Gothic of the earlier. The new academic building directly counterparts and reproduces the old, reproducing even the double segmental arches, superposed in recessed planes, which compose the most awkward and disturbing feature. In the other buildings, in the post headquarters and in the cadet administration building, a "tertium quid" between the older and the newer seems to have been sought, and in a gratifying degree attained. And, possibly by way of admonition to the future competitors, Col. Larned's report is illustrated with photographs of the library and the cadet barracks. Undoubtedly, however, the triumph of this tentative and suggestive scheme is the riding hall, extending along the cliffs, a frontage not far from that of the Capitol at Washington, which so set upon the cliff as to seem an integral part of it. This conception at once imposed itself upon all of the competitors—upon all, at least, whose designs came into practical consideration, as the only and the final solution of this particular problem.

I am mentioning these things not to subject the project devised for a special and preliminary purpose to a strictly architectural criticism, which its author would very possibly deprecate, but to cite it as an authentic expression of the graduate view of the archi-



COMPETITIVE DESIGN FOR THE U. S. MILITARY ACADEMY AT WEST POINT.
C. C. Haight, Architect.

tecture appropriate to the Point. The view has nothing, or very little, to do with abstract æsthetics or with the peculiar fitness of romantic architecture to so romantic a site. It is simply the view of what is, and short of a "clean sweep," must be, the architecture of West Point, and the ignoring of it would have been resented as an outrage and a vandalism by generations of graduates. It is also the view to which common sense, no less than filial piety would have impelled them, and which, one would say, common sense must have imposed upon any disinterested observer who had marked out for him the buildings which it was practically necessary to retain and which it was practically certain would be retained. Aggregating these, such an observer would find, as to indications for the choice of a style, Memorial Hall alone upon one side and all the other buildings massed on the other. He would have had to regard the aggregation as the norm, and the single building as the anomaly. He would have been at liberty to execrate his luck in having to conform; but he would have been compelled to vindicate his good sense by conforming all the same.

It seems to follow that the question of style being thus taken to be closed for the Academy before it has been opened, the closure of it should have determined the choice of architects to be invited to the competition which, for such a work, was pretty obviously the most eligible, as being the least invidious mode of obtaining an architect. For the question of style was here really the previous question. A disgusted "classic" architect who had been beaten in a competition, for a college, by the way, by a "Gothic" architect, was overheard to remark: "Confound those people. They ought to have known beforehand that if they wanted So-and-so's work, they didn't want mine." It was the truth, unless, indeed, it was by way of postponing a dissension in the deciding body itself that architecture in two kinds had been invoked, as has happened before now.

But there was no such dissension in the councils of the Military Academy, contrariwise a consensus that the tradition of the place was embodied in the Gothic buildings, to which the designer of the improvements was bound to conform. The corollary seemed to be plain that only such architects should be invited to compete as would not have had to execrate their bad luck in having to do Gothic or to conform to what they found, but would do both most gladly, and that general professional eminence or vogue was not the criterion of fitness to the particular case. It is the only

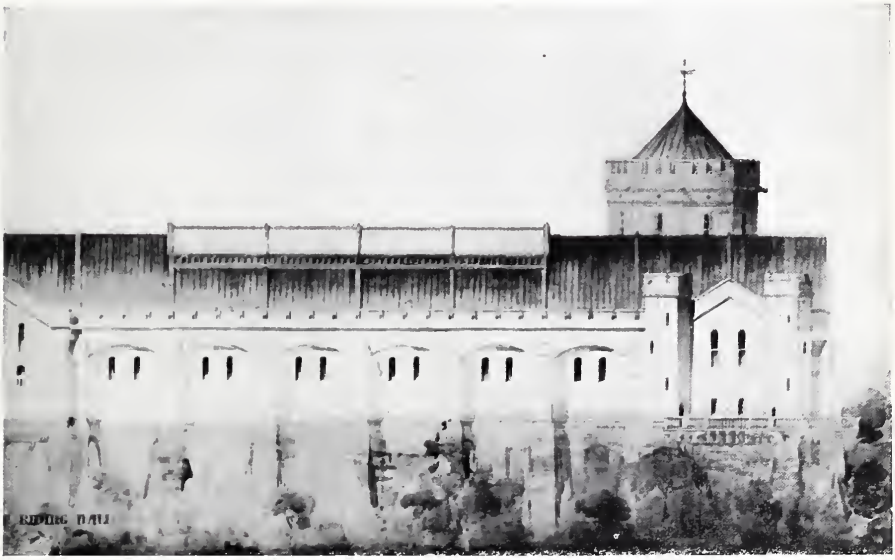


'COMPETITIVE DESIGN FOR THE EAST ELEVATION OF THE RIDING HALL AT WEST POINT.

C. C. Haight, Architect.

criticism one finds it feasible to make upon a singularly enlightened and liberal programme of competition that competitors were invited who had manifested by their works their dislike for the style of the Academy and their belief that for modern purposes there was nothing in it. And a door was opened to these by the inclusion, in the list of existing buildings, to which the designer was expected to conform, of Memorial Hall on the one hand, along with the cadet barracks and the academic building on the other, although it was plainly inevitable that the designer who clove to the one would have to despise the other. It would doubtless have been at once a simplification and an economy if the competition could have been limited to architects already known from their works to be in spirit with the architectural spirit of the place, that is to say, to architects who had already done successful work in collegiate

Gothic, and who had also in their works exhibited a willingness to conform to what they found, and to find their artistic reward in their contribution to an ensemble, rather than in the conspicuousness by contrast of their individual contributions. If the list of competitors had been made up upon that principle, it would have been much shorter, but one can readily understand why it was not. It would have been difficult to explain to the wayfaring man, whether in or out of Congress, why, in a competition for a national work, to be paid for with public money, the "lead-



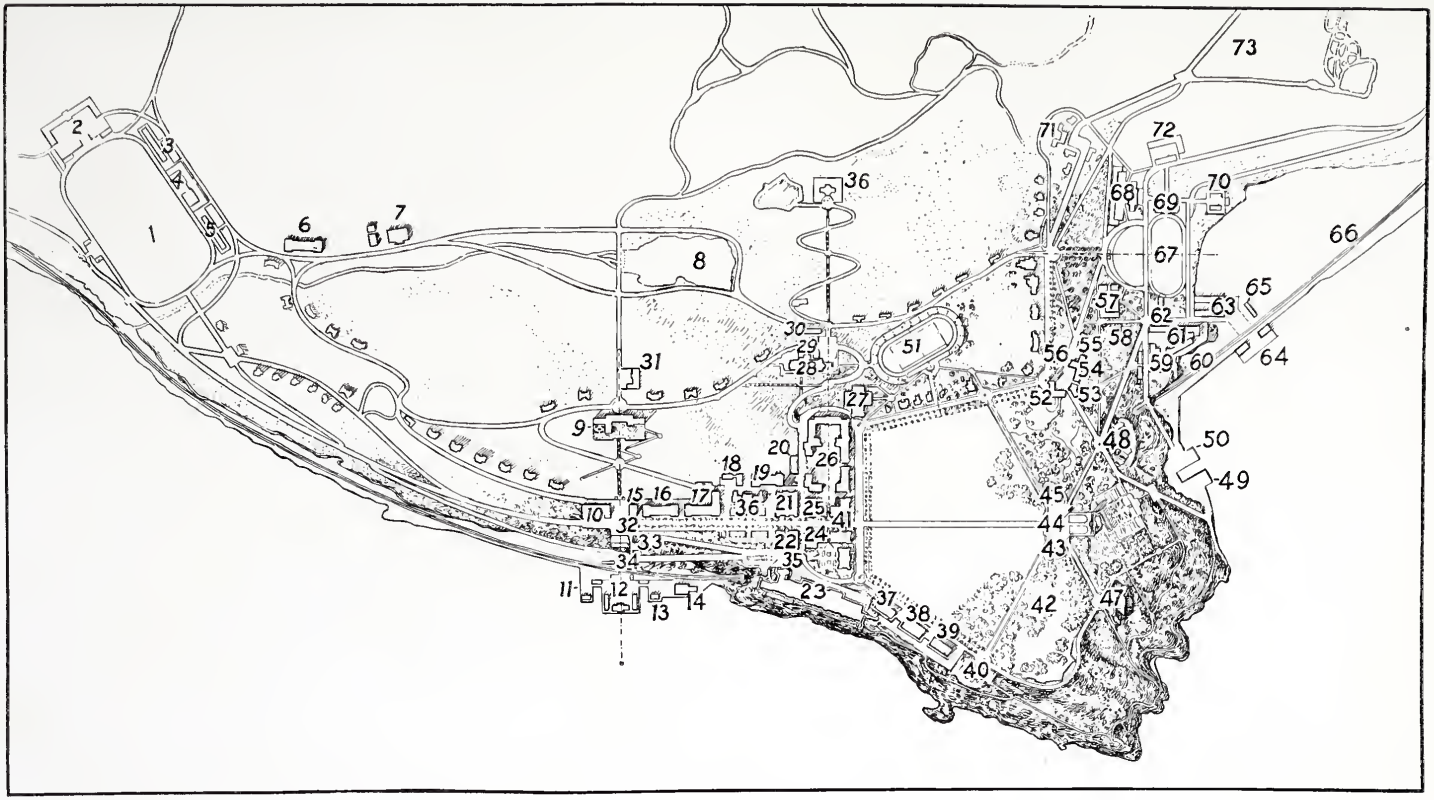
COMPETITIVE DESIGN FOR THE EAST ELEVATION OF THE RIDING HALL AT WEST POINT.

C. C. Haight, Architect.

ing architects" of the country had not all been invited. And one may perhaps discern, in the choice of so many competitors of whom it was certain beforehand that they would not be willing to adorn the existing Sparta, but would much prefer to make a clean sweep of it, a willingness, on the part of the authorities, to be convinced out of their convictions and against their will. That clause in the programme of the competition which left the competitors at liberty to ignore the existing buildings, always at their own risk, but with the assurance that the ignoring would not throw their designs out of consideration, had the air of readiness on the part of the authorities to be ravished by something rich and strange and undreamed of in their practical philosophy, and so, possibly, had the announcement of the list of expert judges, which left less doubt of the expertness and eminence of these

than of their disposition to premiate a design founded upon the actual style of West Point. For the judges, Messrs. George B. Post, Walter Cook and Cass Gilbert, were all known as practitioners of the prevailing modes of classical architecture, in spite of the successful essays of the first-named of them in free architecture as exemplified in the Times Building and the Union Trust in New York, and the Prudential in Newark, and especially in his masterly and vigorous design in collegiate Gothic itself for the new buildings of the College of the City of New York. It is true, so completely has the pendulum swung back from the time, only a quarter of a century ago, when almost all of the talent and all the enthusiasm of American architects was given to the propagation of modern Gothic, that it would have been extremely difficult, after the designers in the style of West Point, who were entitled to be considered in the competition had been included, to find additional practitioners in that style whose standing entitled them to be considered as judges of the competition. So that it is fair to say that, as the military authorities would have had to be convinced against their will of the possibility of admitting any other than the style to which the Academy seemed by to them to be committed by its traditions, so the chosen experts would have had to be convinced against their will that that was the only style possible for the extension.

But it is evident how the conditions of the competition, including the choice of competitors, encouraged those of them who were so minded to endeavor, by means of the "theses in the air," that were explicitly discouraged by Col. Larned's report, which was in fact at the basis of the project of reconstruction, and implicitly by the evident facts of the case, to ravish the senses and paralyze the judgment of the judges, professional and lay. As to the wilder of these architectural dreams, the projects of realizing, in durable building material on the plateau in the Highlands, the pictorial imagination of "Regulus Leaving Carthage" and the "baseless fabric" of the World's Fair of Chicago, it is difficult to believe that their authors, who were experienced architects or they would not have been in the competition, can have taken them seriously as designs intended to be executed, so utterly regardless were they of the facts of the case, on so ample pinions did they fly in the face of every practical and of every relevant sentimental consideration. It looks rather as if, foreseeing that the competition would be decided, as in fact it was decided, upon these practical and relevant considerations, and feeling either a distaste or an incompetency for meeting the actual conditions of the practical problem, their authors had treated the competition as a kind of concours for a new and cisatlantic Prix de Rome, and determined

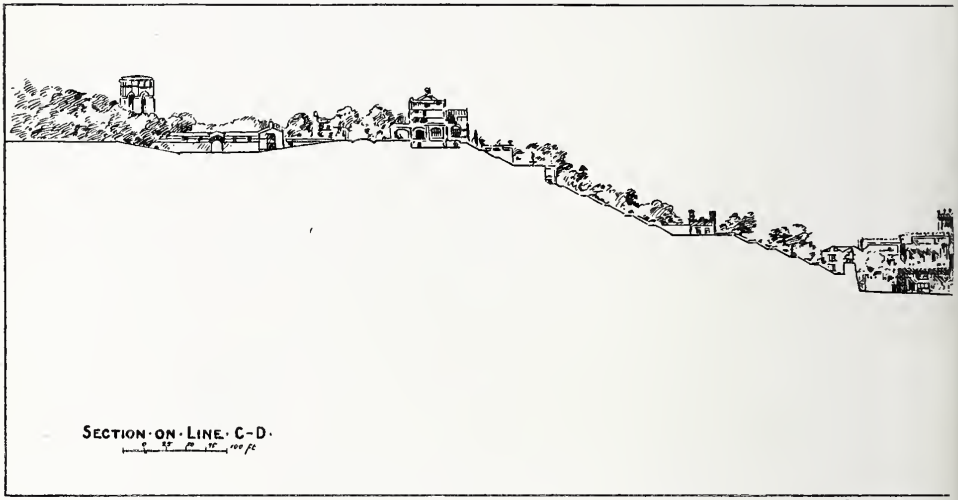


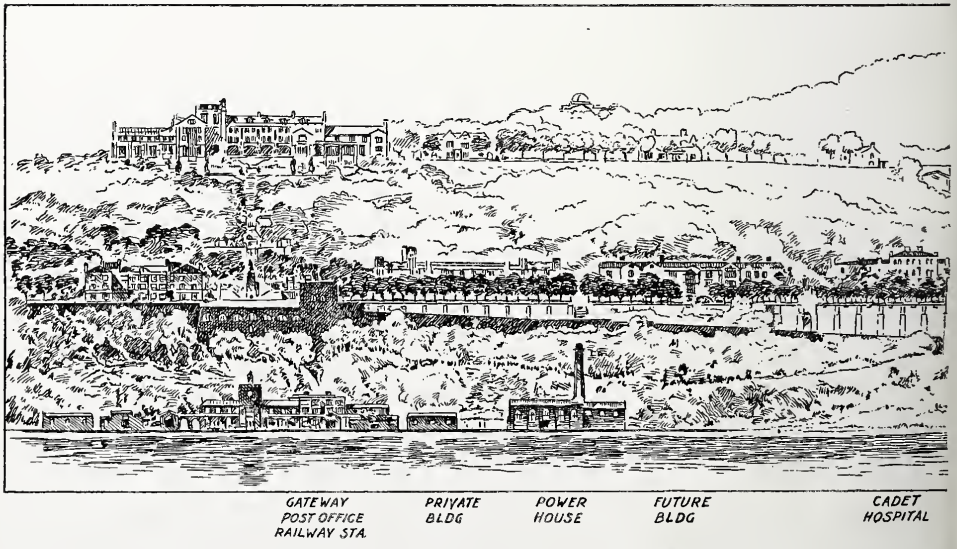
GENERAL PLAN OF SELECTED DESIGN FOR THE IMPROVEMENTS AT WEST POINT.

Cram, Goodhue & Ferguson, Architects.

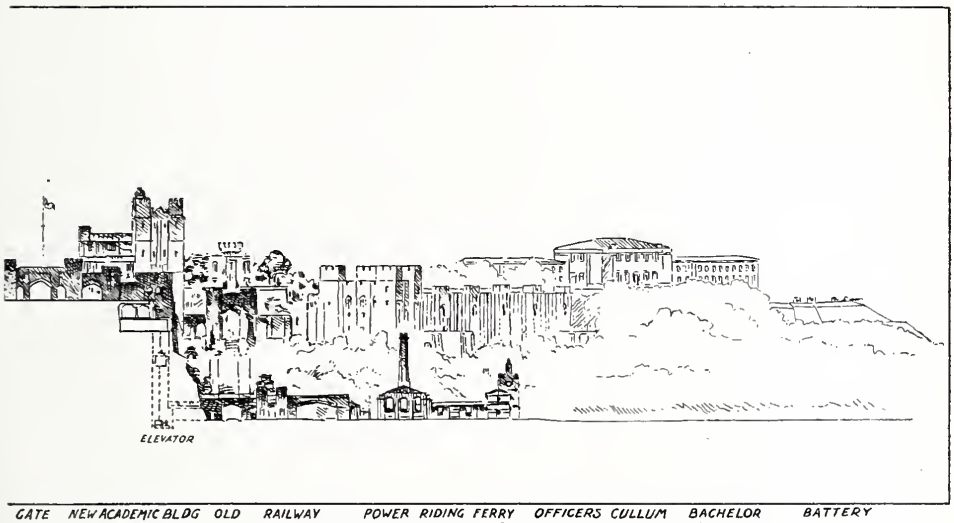
KEY TO GENERAL PLAN.

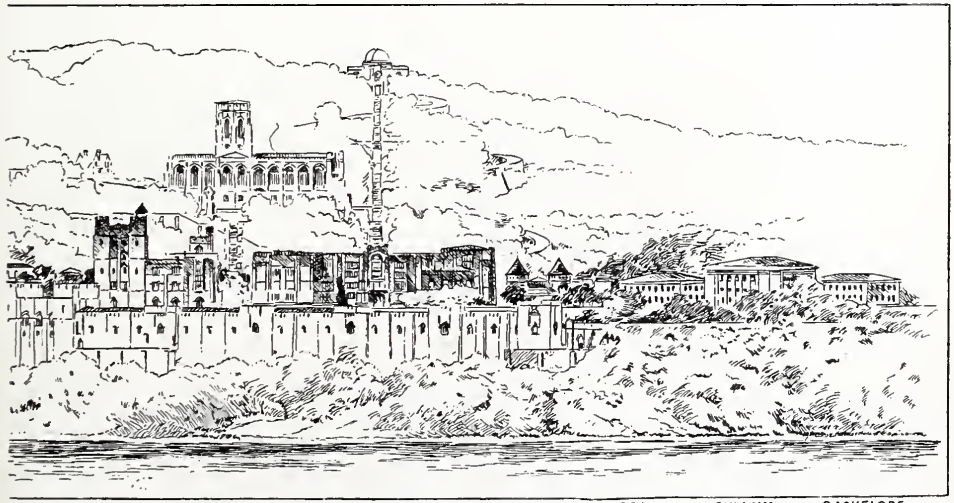
1. Cavalry and artillery plain. 2. Artillery stables. 3. Artillery barracks. 4. Cavalry stables. 5. Cavalry barracks. 6. Cadet laundry. 7. Water house. 8. Lusk reservoir. 9. Hotel. 10. Apartment house. 11. Ferry landing. 12. Landing stage. 13. Cadet house. 14. Power house. 15. Post office. 16 and 17. Future buildings. 18. Solitary ward. 19. Cadet quartermaster. 21. Cadet mess. 22. Post headquarters. 23. Riding hall. 24. New academic building. 25. Old academic building. 26. Cadet barracks. 27. Gymnasium. 28. Chapel. 29. Chaplain. 30. School. 31. Stable. 34. Station. 35. Entrance. 36. Hospital. 37. Bachelor mess. 38. Cullum Memorial. 39. Bachelor quarters. 40. Battery. 41. Gates. 42. Summer camp. 44. Flag. 47. Mortar battery. 48. Siege battery. 51. Athletic field. 53. Restaurant. 55. Post exchange. 57. Band. 62. Quartermaster's building. 63. Coal yard. 64. Coal dock. 65. Rifle range. 66. Rifle Practice field. 67. Soldiers' athletic field. 68. Engineer's barracks and mess. 69. Amusement hall. 70. Laboratory. 71. Post hospital. 72. Infantry barracks and mess. 73. Cemetery.





SECTION OF THE ACCEPTED DESIGN FOR



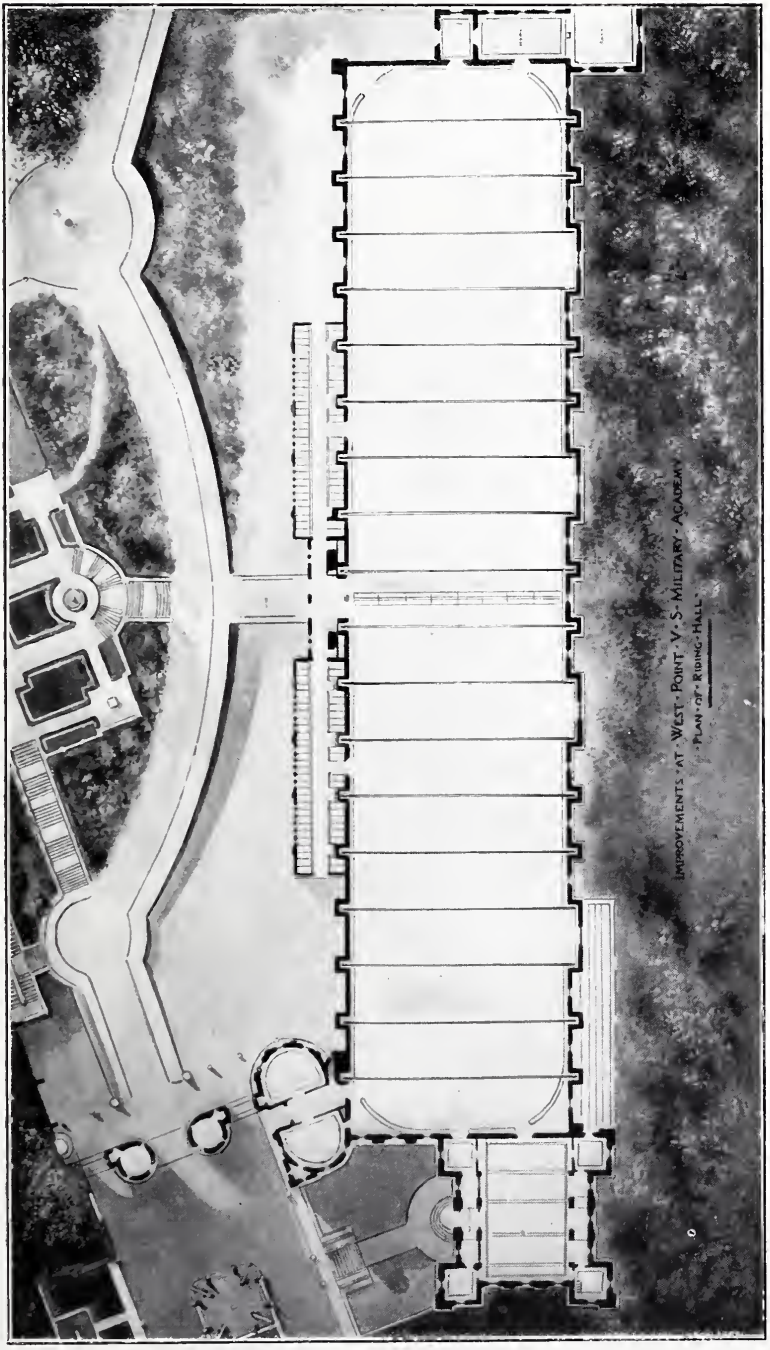


THE IMPROVEMENTS AT WEST POINT.

Cram, Goodhue & Ferguson, Architects.

to "go to the country" or at least to the profession, on the abstract merit of their designs, with the off chance always that the judges might be paralyzed into a hemiplegial oblivion of what they were really judging. For, as to the wildest of them, the regardlessness was utter. They girdled the plateau with a cincture of Greco-Roman palaces that would have cost two or three times the amount of the actual and very liberal appropriation that was available, they poured contempt alike upon the architectural tradition of the place and upon those poor-spirited creatures who might prefer the river view to the stoppage on all sides of it by their creations, they hewed the needs of the Academy into a most Procrustean symmetry, and finally their dispositions threatened the suspension of the work of the Academy while its buildings were undergoing demolition and reconstruction. It is inconceivable that these essays were seriously meant. One's admiration of them as "projets" on an entirely abstract and academic programme, the iridescent dream of a military academy to be erected in No-man's-land, was undisturbed by the consideration of the actual problem, to which they were even ostentatiously irrelevant. And this admiration, as majestic and pompous architectural compositions, they undoubtedly deserve in generous measure. Their authors have "gone to the country," which is to say to the profession, with great success, as highly eligible designers for any future project to be conceived on large monumental lines, regardless of expense, in which there are no existing buildings, of "opposite architectural faith" to be conserved and conciliated, and no tradition of the place to be respected or violated.

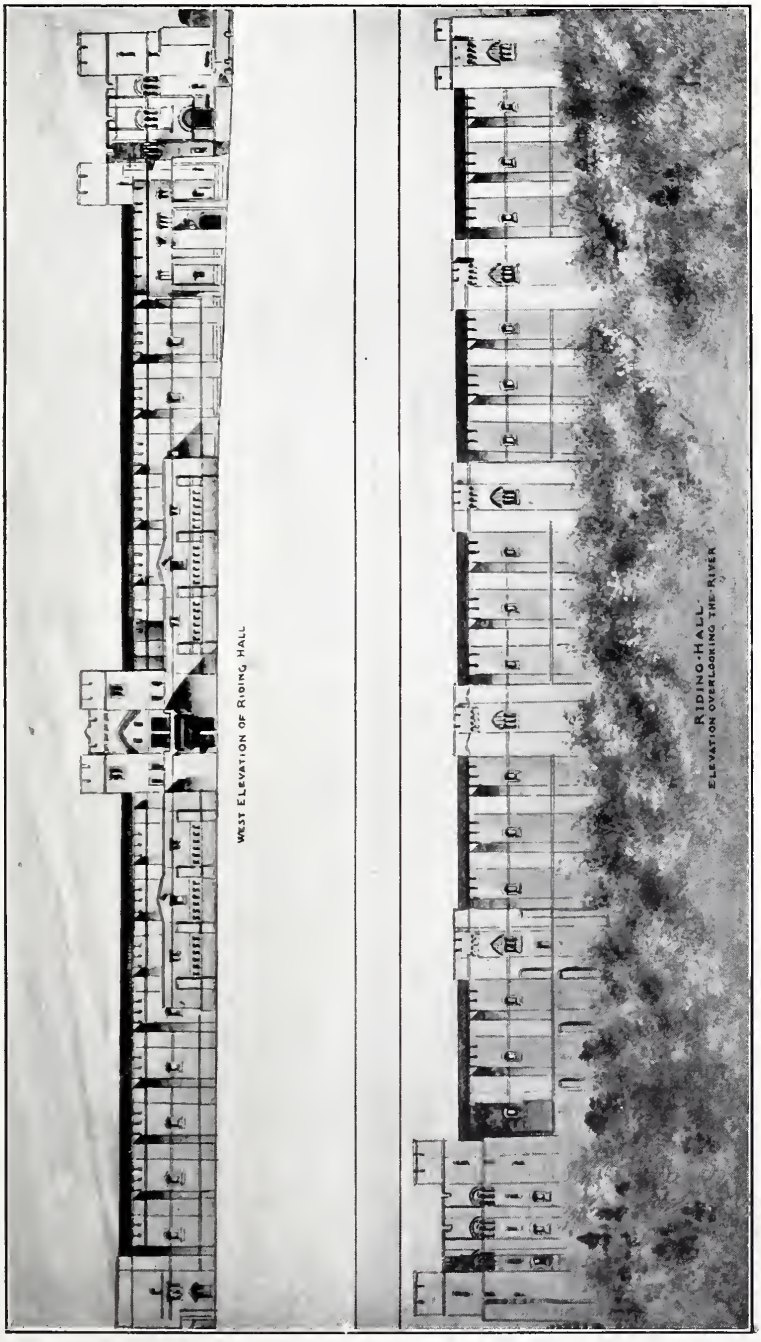
The clean sweepers necessarily put themselves out of court. But not all the competitors whose work showed a preference for classic were clean sweepers. One design, by a firm of high repute, preserved the actual buildings according to the programme, and made a decent and plausible pretense of respecting them and even of harmonizing them with one another and with the proposed erections. The new buildings themselves found some warrant in the architectural history of the Academy, being fairly congruous with the old academic building, although that has been demolished for a decade, and with the chapel, although that was doomed to demolition by the fact that it was far outgrown, and by the further fact that its room was evidently more desirable than its company. The new buildings therefore belonged fairly enough to something that no longer belonged, and came as near to harmonizing with the buildings prescribed, by reason as well as by authority, as those with which harmony was demanded as could be expected of edifices designed under so different an inspiration. Indeed, the architects had a right to "stand astonished at their own modera-



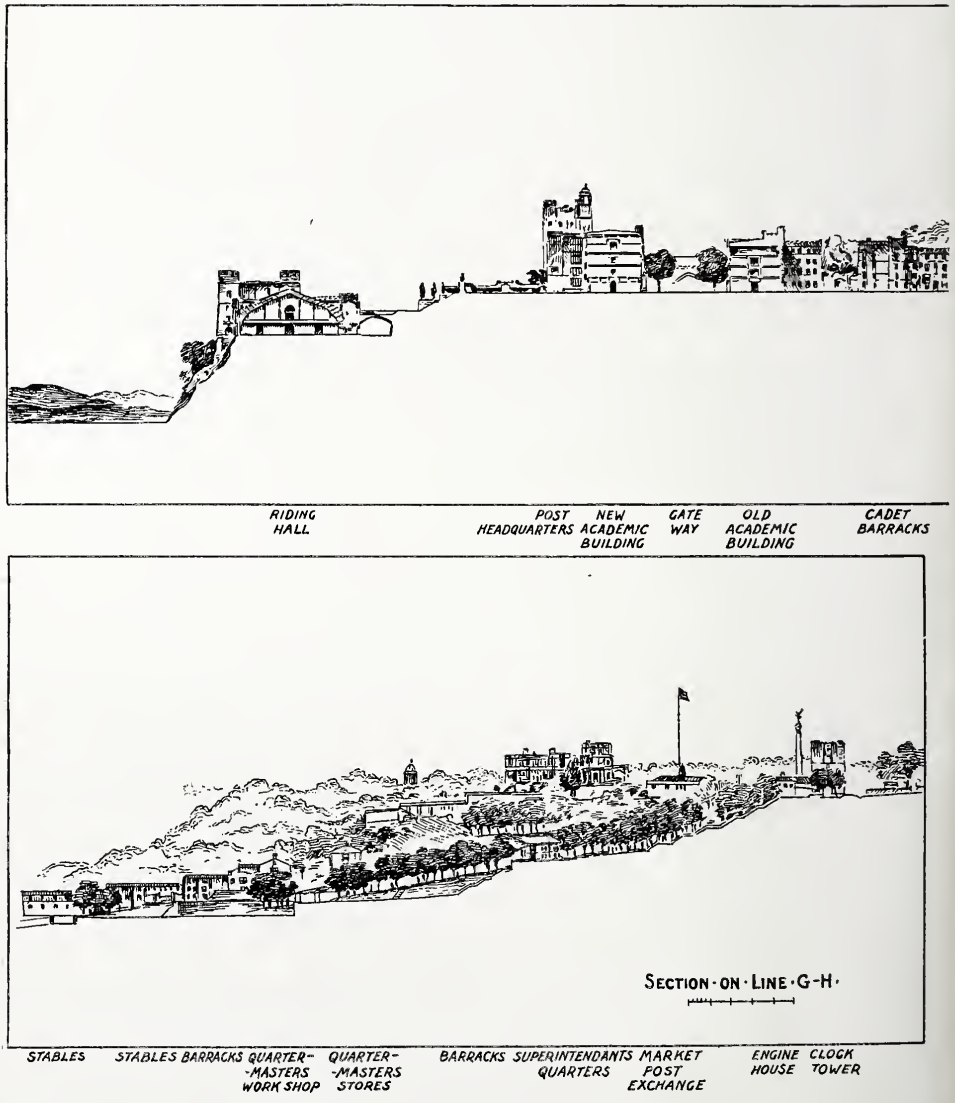
PLAN OF THE RIDING HALL OF THE ACCEPTED DESIGN.
Cram, Goodhue & Ferguson, Architects

tion" in the introduction of classic detail, or rather of classic features. They pretty uniformly denied themselves the consolations of the "order," which the old academic building exhibited in the form of a projecting portico, and the chapel still wears in the form of attached pilasters, denied themselves apparently in deference to the Gothic buildings. It is, however, by the addition of an order that they endeavored to architecturalize that intractable erection, the mess hall, and in the chapel, a notably well studied work of its kind, the Christopher Wren kind, of which the cisatlantic modification in popular parlance is distinguished from a church as a "meeting-house," they have freely and very properly indulged themselves in that luxury. This design, by the way, is almost or quite alone in adhering to the detached site for the chapel at the north end of the reservation shown on Col. Larned's tentative scheme. Upon the whole, with many specific resemblances, the design has a "Colonial" suggestion. It has, at least, a home-bred and vernacular air that differentiates it as widely from the "theses in the air" as from the Tudor work, and expresses a practicality which denotes an intention of getting the work rather than of merely dazzling the casual beholder. Only in the riding school have the authors "treated resolution," thrown conformity altogether to the winds, and let themselves go in the spirit of a Parisian "concours." It is an admirable piece of work in its kind, monumental in conception and as masterly as it is massive in treatment. But it is in the latest French fashion than which nothing could be less congruous with the old work, not even the most ambitious efforts of the clean sweepers. It is not much more congruous with the humdrum "bourgeoisie" of the style which appealed to its authors as a negotiable amalgam of the library and the cadet barracks with the memorial hall. That air of having grown out of the cliff which belongs to the ramparts of Mont St. Michel, to take one of the most conspicuous examples of architectural conformity to a natural environment was, one would say, the thing to aim at here. Evidently it cannot be attained in the pompous artificiality of a style so self-consciously stylish.

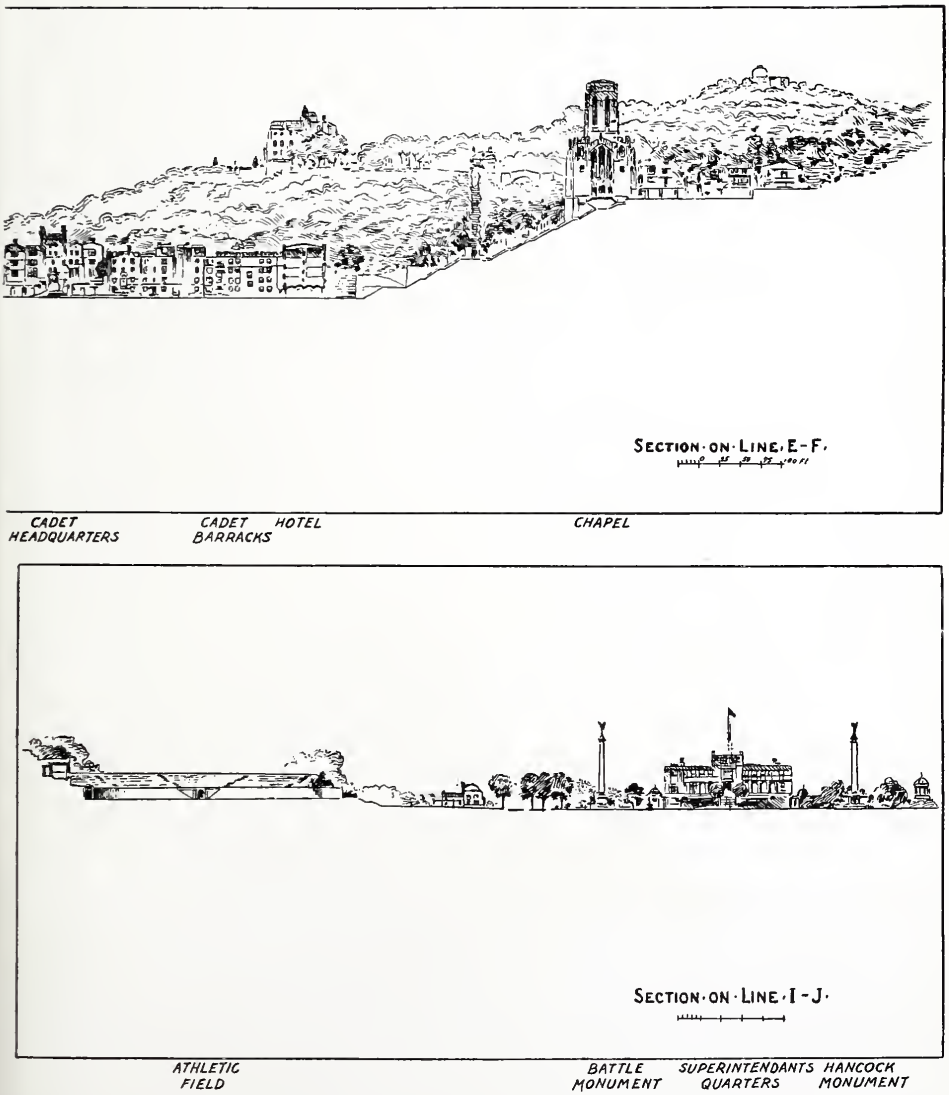
No wonder that the expert judges had, however reluctantly, to agree, in the presence of these efforts, that the question of style was closed for West Point. They may even have agreed that the clean sweepers were wiser in their generation than the compromisers who attempted to put the new Gallic wine into the old Anglican bottles. An inspection of the results of the competition led to a conclusion, which might perhaps have been reached in advance, by a less circuitous and costly process, and have been accepted as one of the conditions of the competition. That conclusion was that only designs in Gothic were relevant to the enlarged



ELEVATIONS OF THE RIDING HALL IN THE ACCEPTED DESIGN.
Cram, Goodhue & Ferguson, Architects.



SECTIONS OF THE ACCEPTED DESIGN FOR THE

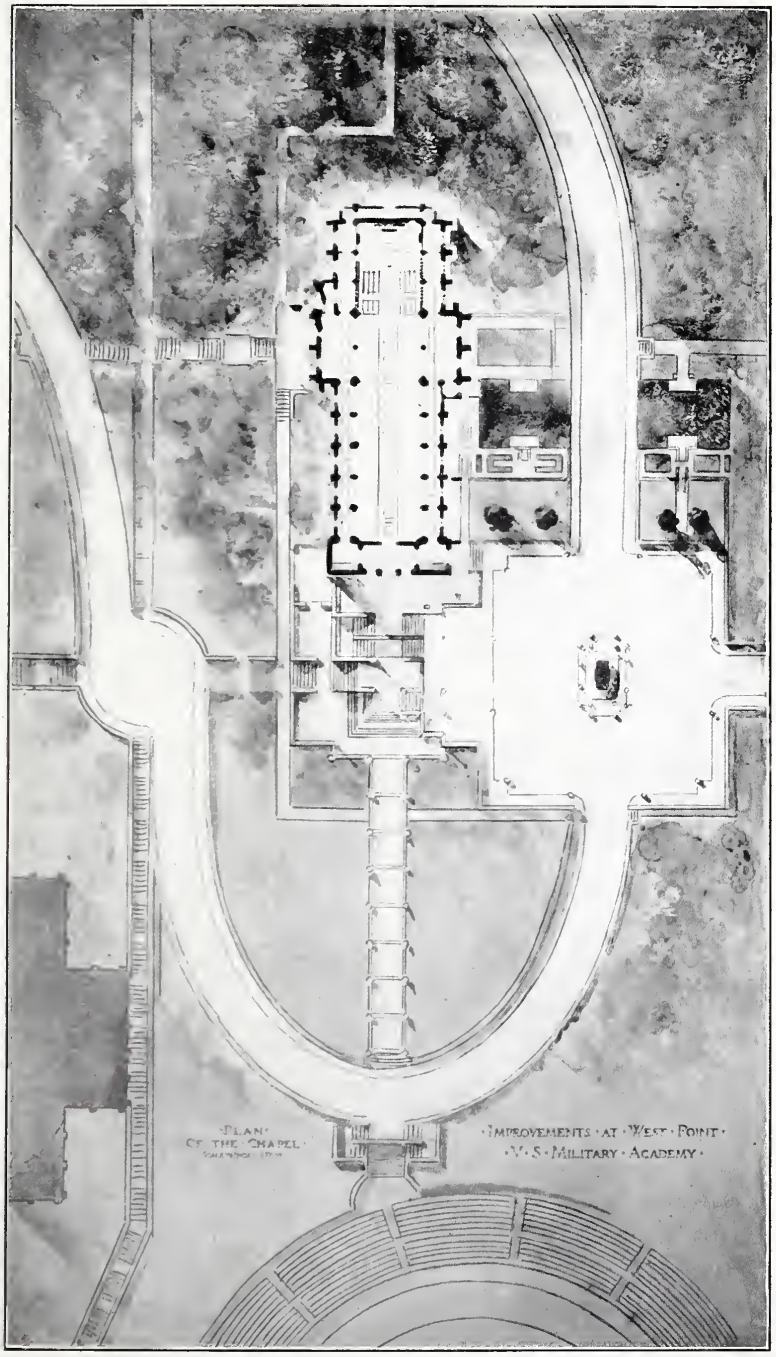


IMPROVEMENTS AT WEST POINT.

Cram, Goodhue & Ferguson, Architects.

requirements of West Point, and that only the work of designers who worked in Gothic by preference was likely to be acceptable. That conclusion has nothing to do with one's general preference for classic or romantic architecture. It is by no means a victory in "the Battle of the Styles." One might fairly argue that so romantic and so irregular a spot as this plateau of the Highlands was of all places the place for the employment of a style which waited upon and followed, and was pliable enough to follow, all the indications of the landscape, and the last place for the enforcement, in general or in detail, of a classic and Procrustean symmetry. But that line of discussion has little to do with the particular and concrete case. One might very well hold that a classic and formal architecture would be preferable for West Point, if the question were open, and yet be driven to the conclusion that, for the enlargement and improvement of West Point, the question was closed. In fact, that appears to have been the precise condition of mind of the architectural, if not of the military and academic, experts of the board of judges. They simply found themselves forced to eliminate, no matter how regretfully, all the examples of the prevailing mode in architecture, and to narrow down the competition to the designs which reverted to the older fashion exemplified in the existing buildings of the Academy. In other words, the actual competition was between the Gothic designs.

The competition was thus narrowed into a contest of a kind much more closely resembling the usual contest of a quarter of a century ago, when "Victorian Gothic" was at the height of its vogue, and it was sought to extend it to all uses, than the usual contest now, when Gothic of any variety has fallen into desuetude except for churches, when the supreme fitness of it even for them is far from undisputed, and when, generally, under the stimulus of a vigorous professional propaganda, Anglican ideals in architecture have been so extensively displaced by Gallican. The competition was in fact narrowed to four designs, those of Messrs. Cope and Stewardson, Messrs. Heins and La Farge, Mr. C. C. Haight and the accepted designs of Messrs. Cram, Goodhue, and Ferguson. The narrowing did not prevent it from being a highly interesting competition. While the verdict of the judges has been accepted by all students of the designs, even including, one would imagine, the unsuccessful competitors themselves, as meeting most completely the practical end of the architectural requirements, each of the rejected Gothic designs has its own successes. Although one might quarrel with Mr. Haight's design as promising rather "a haunt of ancient peace" than a nursery of modern war, there is no disputing its charm. It seems particularly a pity to miss the execution of his



PLAN OF THE CHAPEL OF THE ACCEPTED DESIGN FOR THE IMPROVEMENTS AT WEST POINT.

Cram, Goodhue & Ferguson, Architects.

design for the eight hundred foot outward flank of the riding hall, with the punctuation of its great expanse by the buttresses corresponding to the roof trusses and the powerful segmental arches turned between them, and with the completeness of the merger of this superstructure with the cliff, out of which it grows, or of the same architect's project for the broad monumental staircase, adorned with commemorative statuary, turning straight westward up the hill from the bend in the roadway to the doorway of the mess hall. While the design of Messrs. Heins and La Farge has been withheld from publication, one may, perhaps, be permitted to mention, as especially admirable and striking in it, the conception of the climbing range of buildings, beginning with the power house at the foot of the cliff, continued in the flank of the riding hall, and culminating in the chapel occupying the projecting coign of vantage at the summit.

But the accepted design of Messrs. Cram, Goodhue and Ferguson all the same "imposed itself." With all its bold picturesqueness, and with its aspect of even wilful freedom and originality, one is apt to overlook what a success it is of careful and deferential conformity, one might almost say of compromise. For it does effectively mediate between the existing buildings. That contradiction we have noted between the "collegiate Gothic" of the old Tudor buildings and the "military Gothic" of the later academic building is softened by the choice for the new work of a happy medium, which may fairly be called military, but which is yet so much less aggressive and bristling than the style of the academic building as to go better with the Tudor work, and indeed to go far towards harmonizing the discrepencies. A still more marked success in pacification is that of making the memorial hall, the irreconcilable anomaly of the buildings, look more at home in its surroundings than it could have been expected ever to look. The device by which the incongruity is mitigated is the treatment of the riding hall to the south of the anomaly with strong vertical lines that fairly repeat those of its neighbor, with the two broad battlemented flanking towers and the level skyline unbroken by a visible or at least by a conspicuous roof. The incongruity, what there is left of it, will at least no longer leap to the eye.

I have left myself no space in which to dwell upon the congruities of detail, not only of the new with the old, but of the new and the old, as brought together by the new, with the traditions of the place and the spirit of the scene. These congruities could not have been attained without taking thought, nor could they have been attained, even so, except by resorting to a more flexible and fluent architectural style than any mode of "classic." The future voyager up or along the Hudson, if he be of a sensitive constitution, will not

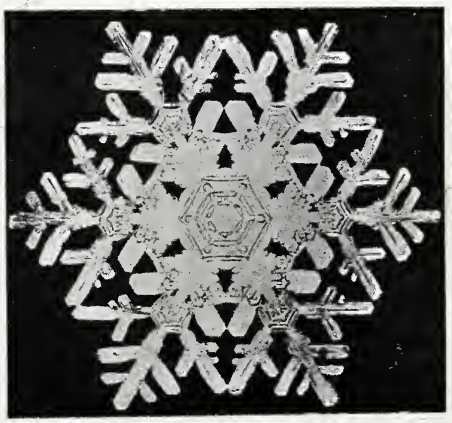


SECTION AND ELEVATION OF THE CHAPEL OF THE ACCEPTED DESIGN.

Cram, Goodhue & Ferguson, Architects.

fail to feel, as he glides or whirs to the northward, from the first vista that is closed by the hotel, past the second that is closed by the higher and remoter chapel, and so past Trophy Point, that all this work is of a piece, that it is the appropriate architectural expression of the United States Military Academy, with its tradition of a hundred years, and that it gives the sense of an indigenous growth and not of an exotic transplantation. If he be of a reflective as well as of a sensitive turn, it may occur to him to inquire why the architectural style in which these results have been attained is not capable of a very wide extension, why it might not be developed into some much more vernacular and vivid and vital expression of American life in the twentieth century than can be attained in the "modern Latin" of an architectural language, which has the advantage of a more regular and formal grammatical structure, and the disadvantage of being dead. Such an inquiry may have results.

Montgomery Schuyler.



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